

# The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENOBLES WHATEVER IT EXPRESSES."—G. M.

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SATURDAY, DECEMBER 16, 1865.

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(5d. Stamped.)

MADLLE. GEORGI.

**HER MAJESTY'S THEATRE.**

**SIGNOR ARDITI'S CONCERTS.**

THIS EVENING, Saturday, Dec. 15th, Madle. George will sing the BRINDISI from LUCREZIA BORGIA.

Being her First Appearance at these Concerts.

MADLE. CONSTANCE GEORGI.

**HER MAJESTY'S THEATRE.—SIGNOR ARDITI'S CONCERTS.**—Madle. Constance Georgi will make her first appearance at these concerts on Monday evening next, 18th December.

**GRAND BAL d'OPERA.—HER MAJESTY'S THEATRE.**—The public is most respectfully informed that the ANNUAL GRAND BAL d'OPERA will take place on Tuesday next, the 19th inst. The arrangements to secure the well-conducting of this bal are similar to those adopted by the late M. Jullien, which were acknowledged to be so effective that visitors could, with perfect propriety, in the boxes and other parts of the theatre, fully enjoy the magnificent coup-d'œil offered at this annual picturesque festival. The quadrille band will number upwards of 100 performers, and will play the newest dance-music. Conductor, Mr. Daniel Godfrey. The refreshments and supper will be supplied by the celebrated firm of Epitaux, of the Opera Colonnade. The arrangements for the dancing will be superintended by 12 masters of the ceremonies, under the direction of Mr. Jarvis. The doors will open at half-past 9 o'clock, and dancing will commence at 10. Ball tickets half a guinea; dress circle, 5s.; gallery stalls, 4s.; gallery, 2s.; private boxes, from four guineas. Tickets may be obtained at the box-office of the theatre; at Messrs. CHAPPELL and Co.'s, 50, New Bond-Street; and at all the principal librarians and music-sellers'. Mr. S. May, of Bow-Street, has been appointed costumer to the bal d'Opéra. Notice.—Persons in the costume of Clown, Harlequin, or Pantaloons, will not be admitted.

**MISS BATEMAN'S FAREWELL BENEFIT,** and last appearance, prior to her departure for America and retirement from the stage, will take place at HER MAJESTY'S THEATRE on Friday evening, December 22. On this occasion Miss Bateman will appear, for the first and only time in London, as Juliet, in Shakespeare's play of ROMEO AND JULIET, supported by the best available dramatic talent. In order to add to the interest of the evening, Miss Bateman's two little sisters (Misses Virginia and Isabella Bateman) will make their first and only appearance on any stage in Mr. T. Williams's petite comedy, entitled LITTLE DAISY; Daisy, Miss. Virginia Bateman; Digory, Miss Isabella Bateman. At the close of the performance Miss Bateman will have the honor to address a few farewell words to the public. Prices of admission:—Pit stalls, 7s.; dress circle, 5s.; upper circle, 4s.; gallery stalls, 3s.; pit, 3s.; gallery, 2s.; private boxes, grand tier, two guineas and a half; pit and one pair boxes, two guineas; two pair, one guinea; half circle and gallery boxes, 10s. 6d. Boxes, stalls, and places to be obtained at the box-office of the theatre; at Messrs. Chappell and Co.'s, 50, New Bond Street; and at all the principal librarians and music-sellers'.

**MISS FANNY ARMYTAGE** will sing the Principal Soprano part in the "Messiah" at Cambridge, the 21st Dec. Letters to be addressed to 15, Park Crescent, Stockwell, S.

**ST. JAMES'S HALL, PICCADILLY.**

Every Evening at 8, Wednesdays and Saturdays 3 and 8.

The only Original and Veritable

**CHRISTY MINSTRELS,**

Retaining all the specialties and popular favorites who originally rendered the title famous in 1858. First appearance in London for 5 years.

On MONDAY & TUESDAY, Dec. 18 & 19, a programme of unusual interest for the **BENEFIT OF MR. FREDERICK BURGESS,**

Manager.

Fau' enus, 5s.; Stalls, 3s.; Areal, 2s.; Gallery, 1s. Tickets at AUSTIN'S, 25 Piccadilly, and MITCHELL'S Royal Library, Bond Street.

During Christmas week a GRAND DAY PERFORMANCE every afternoon at 3.

**ARDITI'S CONCERTS.**

**SIGNOR TITO MATTEI**

(Pianist to the King of Italy.)

WILL PLAY HIS

"GRANDE VALSE"

AND

"A NOCTURNE,"

AT

**HER MAJESTY'S THEATRE,**  
THIS EVENING.

HUTCHINGS AND ROMEY, 9, Conduit Street, Regent Street, W.

**CRYSTAL PALACE.—THIS DAY.—SATURDAY CONCERT AND PROMENADE.**—Palace lighted up, and Alhambra Court beautifully illuminated. Mr. HENRY SMART's Cantata "The Bride of Dunkerron," Sea Nymph, Madame. Ruderardoff; the Lord of Dunkerron, Mr. Cummings; the Sea King, Mr. Lewis Thomas; Chorus of Sea Maidens, Vassals, etc. Conductor—Mr. MAHNE.

Admission Half-a-crown, or free by New System Guinea Season Ticket, admitting until 30th November, 1866.

Reserved Seats Half-a-crown, at the Palace.

Now.—Stations now open at Denmark-Hill, Peckham Rye, and Honor Oak, to High-Level Station, opposite Centre Transept.

Railway Yearly Tickets, at One Guinea, are issued at Victoria from any station on the High Level Line to the Crystal Palace.

**PUBLIC HALL, CROYDON.**

**MR. GEORGE RUSSELL** has the honor to announce that his ANNUAL EVENING CONCERT will take place on Tuesday, Dec. 19th, 1865. To commence at Eight o'clock. Vocalists—Madle. Liebhart, Miss Whytoek, Mr. W. H. Cummings, and Mr. J. G. Patey. Instrumentalists—Pianoforte, Mr. George Russell; Violin, Mr. Henry Blagrove; second Violin, Mr. Thom; Viola, Mr. Edward Wooley; Violoncello, Mr. Paque; Contrabasso, Herr Bielh. Conductor—Mr. J. G. CALLCOTT.—Prices of Admission: Reserved seats, 5s.; Family Tickets (to admit five), 21 1s.; Reserved Seats (not numbered) in the Body of the Hall, 2s. 6d.; Unreserved Seats in the Body of the Hall or Balcony, 1s. Tickets and programmes to be obtained of Mr. THOMAS WELLER, Watchmaker, 2, High Street, Croydon; where a plan of the hall may be seen and places secured.

**MR. GEORGE RUSSELL.**

**MR. GEORGE RUSSELL** will play Trios (Haydn and G. Russell) with Messrs. Blagrove and Paque, the G minor Concerto (Mendelssohn), with Quartett accompaniments, and have the honor of introducing 3 short pieces of his own, and a new song, called "Solitude," (the words by KIRK WARREN) for the first time of performance.

**MISS ROSE HERSEE** will sing BENEDICT's Popular Variations on "The Carnaval of Venice" at Tynemouth, Dec. 28th; South Shields, Dec. 29th; Jarrow, Dec. 30th; and Peckham, Feb. 6. London, 2, Crescent Place, Burton Crescent.

**MISS ROSE HERSEE** will sing "THE KNIGHT AND THE MAIDEN" (composed expressly for her by Mr. ERNEST BURGES), at Tynemouth, Dec. 28th; South Shields, Dec. 29th; and Jarrow, Dec. 30th. London, 2, Crescent Place, Burton Crescent.

Just published, price 4s.

**FAIRY LILIAN WALTZES,**

FOR THE PIANOFORTE,

As performed at Her Majesty's State Balls, and daily by the Orchestra of the Crystal Palace. Composed and dedicated to LADY EDMUNDE, JOHNSTON HOUSE,

BY KARL VOGLER.

"This set of Waltzes is now all the rage at the Courts of France and Prussia, and is acknowledged to be one of the most brilliant and effective *Morceaux de danse* that has appeared for years."

London: DUNCAN DAVISON and Co., 244, Regent Street.

[December 16, 1865.]

HERMANN EISOLDT'S NEW MAZURKA,  
“WINGED STEPS.”

Price 4s.

“The music of this beautiful Mazurka faithfully illustrates its poetical title.”

London: DUNCAN DAVISON and Co., 244, Regent Street.

## ST. GEORGE'S CATHOLIC CATHEDRAL.

WESTMINSTER BRIDGE ROAD.

## REOPENING OF THE ORGAN.

NEXT SUNDAY, Dec. 17, will be Performed at Eleven a.m., a new Mass, the Psalm “Confitebor,” and the Offertorium, “O Jesu,” by W.M. LUTZ. In the Evening, at 6.30, after the Vespers, the Cantata, “Misericordia” “O Salutaris,” and “Tantum ergo,” by W.M. Lutz. Band and Chorus considerably augmented.

MDLLE. LIEBHART will SING at CROYDON, Dec. 19th.  
All Communications to be addressed to her residence, 8, Marlborough Hill, St. John's Wood.

MDLLE. LIEBHART will SING at CROYDON, Dec. 19th, the “LIEBHART POLKA” (composed expressly for her by Prof. MULDER), which met with such great success at Mellen’s Concerts, Covent Garden Theatre, as well as at Jullien’s Concerts at the Prince of Wales Theatre, Birmingham.

MUSICAL DIRECTORY, REGISTER, and ANNUAL.  
Fourteenth Issue, 1866. In answer to numerous letters, Messrs. RUDALL, ROSE, CARTE, & Co. beg to announce that this work will be ready almost immediately, and beg that their correspondents will accept this intimation. It is found impossible to reply individually to applications on the subject.  
20, Charing Cross, Dec. 14.

MISS FLORENCE DE COURCY will Sing WALLACE'S SONG OF MAY at Southampton, Dec. 20.

EXETER HALL.—Dec. 20th.

EXETER HALL—Dec. 20th.—The MESSIAH.—N. C. S.

EXETER HALL.—Dec. 20th.—The MESSIAH.—Miss Louise Pyne.

EXETER HALL.—Dec. 20th.—The MESSIAH.—The new tenor, Leigh Wilson.

EXETER HALL.—Dec. 20th.—The MESSIAH.—Christmas performance by the NATIONAL CHORAL SOCIETY, Wednesday, Dec. 20th. Band and Chorus 700. Conductor, Mr. G. W. MARTIN; organist, Mr. J. G. Boardman. Tickets 5s., 10s. 6d., 21s. Every seat numbered, cushioned, and reserved. G. W. Martin’s edition of the “Messiah” in full score, pianoforte accompaniment, all the songs and choruses, 1s., post free 13 stamps. A liberal allowance to choral societies.—14, 15, Exeter Hall.

NEW PHILHARMONIC CONCERTS, St. James’s-hall.—Conductor, Dr. WYLDE. Notice of the commencement of the 15th Season.—The dates of PUBLIC REHEARSALS for the season 1866 are fixed for Saturday afternoons, April 14th, 28th; May 12th; June 2nd, 16th. The dates of the Evening Concerts for Wednesdays, April 18th; May 2nd, 16th; June 6th, 20th. The subscription for the series is £2 2s., or stalls in area or balcony, £1 11s. 6d. for 2nd row balcony. Persons who were unable to obtain seats last season, can, by an early application, obtain the refusal of any that may become vacant. Names received at Mr. Austin’s offices, St. James’s-hall; KEITH, PROWSE, and CO., 45, Cheapside; and by the Hon. Sec. W. GRIFFITH NICHOLLS, Hon. Sec., 33, Argyle Street.

## TANNHAUSER.

LISZT'S “L'ETOILE DU NOIR.”

Transcribed for the Pianoforte from WAGNER'S Romantic Opera, TANNHAUSER, published, price 2s. by

DUNCAN DAVISON and Co., 244, Regent Street, London, W.

KENSINGTON.—MR. BRINLEY RICHARDS' PIANOFORTE RECITAL, December 21st.—Selections from Bach, Handel, Mendelssohn, Chopin, and Sterndale Bennett. Vocalist—Miss Stabbach. Part-songs by the St. Philip’s Choral Society.—Tickets at the Kensington Libraries.

A GREAT HIT.—“THE LOVER AND THE BIRD.”—Ballad written by I. OXFORD; composed by GUGLIELMO. Sung by Madile LIEBHART with unprecedented success, encored twice every night. Will be ready in a few days.

DUNCAN DAVISON and Co., 244, Regent Street.

GUGLIELMO'S “BRAVURA POLKA,” sung by Madile LIEBHART with immense success, will be ready in a few days.

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## THE MUSICAL WORLD.

## GREAT ST. JAMES'S HALL.

## THE ALLEGHANIANS.

THE ENCHANTING MUSICAL NOVELTY OF THE AGE.

## CHRISTMAS HOLIDAYS!!!

## THE ALLEGHANIAN VOCALISTS &amp; BELL PERFORMERS.

This Troupe was organized in 1846, and are now completing a Four Years' Tour round the World. They will give their highly-attractive CONCERTS, Vocal and Instrumental, in the GREAT ST. JAMES'S HALL, every Night at Eight, and Two Day Performances on Wednesday and Saturday Afternoons at 3.

Admission—Area, 1s.; Balcony, 2s.; Reserved Seats, 3s.; Stalls, 5s., which may be obtained at Mr. MITCHELL'S Royal Library, 33, Old Bond Street, and at Austin's Ticket Office, 28, Piccadilly.

No such performance, and on hand-bells, has been heard in London within our memory. Apart from the skill of their performance, the marvellous velocity of their movements is pleasant and curious to witness.—*Morning Post*, Dec. 14th, 1865.

J. M. BOULARD, Director.

D. G. WALDRON, Agent.

MRS. JOHN MACFARREN will give a SECOND EVENING at the PIANOFORTE at the St. Barnabas Schools, South Kensington, on Tuesday, Dec. 19th. Pianist—Mrs. JOHN MACFARREN. Vocalists—MISS FLORENCE DE COURCY and Miss MARION WALSH.

## PART I.

Allegro Maestoso (Sonata in A minor)—Mozart; Two-part Song, “The Maybells and the Flowers”—Mendelssohn; Musical Sketches—Sterndale Bennett; Aria, “Voi che sapete” (*Figaro*)—Mozart; Valse Brillante—Chopin; Ballad, “One Year” (a Village Tale)—Mrs. John Macfarren; Fantasia on Scotch Airs, “Bonnie Scotland” —Brissac.

## PART II.

Sonatas, with the “Funeral March,” Op. 26—Beethoven; Duet, “Oh Sweet Summer Morn” (*She Stoops to Conquer*)—Macfarren; Musical Vignettes, “The Sun’s Last Ray,” and Caprice—duo, “The Babbling Brook”—Brissac; Song, “The Resting of my own Heart”—Macfarren; Scotch Ballad, “Last May I drew water”; Fantasia, “Le Carnaval de Venise”—Schulhoff.

Previous to each piece remarks on the character and purpose of the music, written by G. A. MACFARREN.

HERR LEHMEYER begs to announce to his friends and pupils that he is in London for the season. All applications for Piano Lessons or Concerts to be addressed to Herr LEHMEYER, No. 1, North Crescent, Bedford Square.

## MISS BERRY.

MISS BERRY requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MISS FLORENCE DE COURCY will Sing BENEDICT'S “Rock me to Sleep” at Dover, Dec. 18th.—7, Sutherland Place, Bayswater.

MR. FRANK ELMORE will sing his two New Songs, “airy, fairy Lillian” and “Were this world only made for me,” at Froome, Dec. 19th; Ashby de la Zouch, Dec. 22nd.—London: 128, Adelaide Road, N.W.

MR. FRANK ELMORE will sing Herr Reichardt's New Song, “My heart's in the highlands,” at Froome, Dec. 19th; Ashby de la Zouch, Dec. 22nd.

MR. GEORGE PERREN will sing at Edinburgh, Dec. 16th; Dundee, 18th; Dunfermline, 19th; Newcastle, 22nd; Glasgow, 23rd; Leicester, 26th; Edinburgh, 27th; Tynemouth, 28th; South Shields, 29th; Jarrow, 30th. Address, en route, to 8, Barrington Road, Brixton, S.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 2, Soho-square, W.

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Soirées, &c., as well as for Instruction in Singing, may be obtained at Mrs. Tennant, 55, Maddox-street, New Bond-street, W.

MRS. JOHN HOLMAN ANDREWS has the honor to announce that her next meeting for the practice of Vocal Concerted Music will take place on Thursday, Dec. 21st, at her residence, 58, Bedford Square.

Just the sort of song for Christmas time, healthy and vigorous.—*Musical World*. “I WISH YOU A MERRY CHRISTMAS,” Song, composed by E. N. Marx, composed by W. T. BIRCHER, Birringham. Post free 13 stamps.

## MADAME BERGER LASCELLES.

MADAME BERGER LASCELLES requests all letters respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

## The Edinburgh Music Chair.

(From the "Athenaeum.")

A "Subscriber" to the *Scotsman*, anxious, as every honest lover of Art should be, to see justice done to the Reid Legacy in the application of its funds, and displeased by the references made to the matter in this journal, desires, for the interests of truth, that we will give currency to certain facts; especially in vindication of the late Professor, whose place is now to be filled. "The Chair," we are reminded, "was instituted twenty-six years ago," with a capital of £58,000. We are reminded, too, by him, that an ambiguous phrase in General Reid's will was held by the Senatus to justify that body in appropriating the money to other purposes than those of musical enlightenment. "The first Professor's appointment," continues the writer, "was made in 1839 by the English trustees under the will, who then handed the whole trust-funds to the University; and by the Senatus all future appointments were to be made. Under these circumstances, Mr. Thomson entered upon the new Chair. His salary was £300, the least sum possible under the will; and he was put on the footing of an Arts Professor, and could exact the same fees. But, as was said in the record of the action which arose out of this unfortunate professorship, his 'mode of teaching never developed itself.' He had not, certainly, a proper class-room, and wanted apparatus for demonstrating his lectures. After him, Mr. Pierson, and then Sir Henry Bishop, held the appointment. It is said there was one lecture delivered between them. So passed six years, when the late Professor Donaldson got the appointment. He was the first and only Professor who tried all he could to do the work. For the first five years he was constantly in correspondence with the Senatus, attempting to screw money out of the large fund, to set his class in working order. A sense of the injustice of withholding funds from their proper object incited him to persevere, though he was assailed as being pugnacious and unreasonable. At last, the Senatus refused point-blank to refund his outlay or give the money for the annual concert. In 1850 an action in the Court of Sessions against the Professors brought the whole state of the case before the public. The Senatus were found to have spent, under the clause already quoted, above £11,000 on the Natural History Museum; and they had paid off some old debts, and still proposed to take the residue for a fund for granting themselves retiring pensions. Let us state that, out of more than thirty seven Professors — viz., the Principal, Profs. Dr. Welsh, Dr. Brunton, Sir William Hamilton, Chalmers,

(From the London Review.)

So much discussion has been raised, and such intemperate remarks have appeared in print, on the recent election of Mr. Herbert S. Oakeley to the above important office, that we have been induced to examine for ourselves into the probable qualifications of one who has been the object of so much rancorous comment, and of whom we had no previous knowledge.

There is always a tendency to assume that those whose names have come at all prominently before the public possess advantages over others who are without a notoriety, which probably they have never sought. The selection therefore of Mr. Oakeley, whose name was scarcely known, in preference to several candidates of more or less public renown, has been hailed with a burst of surprise which is perhaps excusable, but mingled, in several instances, with a rash assumption of his musical incompetence which we are glad now to be able to contradict.

It is as unfair as it is illogical to conclude that a laborious student, living in the seclusion and retirement of a college life, has therefore less mastery over the particular branches of his study than those whose names are constantly before the public in association with the mere bread-earning of their calling. Indeed, it is quite possible that the former has more leisure and opportunity for serious and elevated study than the latter, whose time and attention are taken up, and standard of taste probably lowered, by the hard drudgery of elementary teaching — a very different kind of tuition, be it observed, from the more aesthetic teaching required from a University Professor, whose qualification for the higher offices of his vocation would necessarily include the lower rudimentary requirements.

Even those who most violently condemn the appointment of Mr. Oakeley and assert his unfitness for the office, admit that he is a scholar and a gentleman; so this point we need not discuss, merely remarking and regretting that, unfortunately for the position of the art, this cannot always be said of professed musicians. On the other, and perhaps the more important question, his special fitness, we distinctly join issue with those who have implied, if not asserted, that he is a mere tea-table amateur, and a dabbler for amusement in an art of whose higher and more serious principles he is ignorant. Such is the gist of the attacks on Mr. Oakeley, and we have no hesitation in asserting that they are unfounded, and therefore unjust—a conclusion at which we have arrived

Wilson, and William Henderson—had formally protested against this use of the Reid legacy. The Court found that, before touching the residue, the Senatus were bound to maintain the Chair in the first style and most effective manner, and to keep it effective as long as a shilling was left. Not salary merely, but all necessary adjuncts were to be supplied. The anxiety and ill-will attending the contest which he successfully carried on broke Professor Donaldson's health; but he tried to get a class and to lecture to it. But his lectures were too scientific to attract general students. He was, perhaps, fond of lecturing on acoustics and the nature of sounds than suited his audience, and they became few and far between. Yet he devoted himself to experiments, especially in acoustics, the least explored of any scientific field. To sum up his services to music, he found the Chair despised and abused, he has left it secure and well-defined, through his almost unaided exertions. He has succeeded in getting together the finest collection of musical instruments in the world, to illustrate the progress of music. He leaves a fine music class-room, with a splendid organ (cost £2,000) by the first builder in the kingdom; salary fixed at £420, and £200 for the annual concert. The appointment, too, has been taken out of the hands of the Senatus, and given to eight persons of great eminence, who form the University Court.

We are glad to be set right as to the zeal of the last Reid Professor, but cannot say as much without adding our impression that the writer of the above overstates his requirements, and, what is of less consequence, his discretion. Prof. Donaldson, however enthusiastic in pursuance of certain theories, held no rank among practical musicians. He was one of the three, it may be recollect, who would have committed the proprietors of the Crystal Palace to the organ, with its pipes of sixty feet, and its cost of upwards of £50,000.

(*To here.*) fitted by a different choice from among the other candidates. At all events, we are convinced, for the reasons just given, that the new Professor is one thoroughly qualified, not only by his general attainments, but also by his special musical acquirements, worthily and honourably to fulfil the duties of the office; and we are led into these remarks solely by the abstract love of justice and truth, and that desire for "fair play" which Mr. Oakeley has certainly not received at the hands of certain journals.

[This shifting juxtaposition of columns must be excused.

D. PETERS.]

after a careful examination of various pieces of his published music. We do not assert that Mr. Oakeley possesses original genius, nor any rare or exceptional creative powers; but no one would pretend that a University Professor of Music should be a great composer, who gives grand works to the world. Such a one would be out of his place in such an office, and would probably be unfit for it by the complete absorption of his attention in composition. What is really required is a thoroughly trained musician, conversant with the history of the art, and its canons in its various forms, styles, and periods; and such a one Mr. Oakeley appears to us to be, as evidenced by his musical publications, which comprise songs and ballads, English, French, Italian, and German, in all of which there is more or less grace of melody, with a distinctive character belonging to the respective styles; while the accompaniments are written not only with correctness, but also with the neatness of touch which belongs only to the trained artist. The most important pieces, however, are some anthems and Church services, which prove that Mr. Oakeley has studied in the best and soundest schools of Church composition. In these works there is much earnest religious feeling; the part-writing is pure and correct, showing a thorough acquaintance with the rules of counterpoint, which are observed with a freedom and facility in their application not always attained by students in this school, while the fugal writing shows a special aptitude for that learned form of the art. In proof, we would point to the most important instance of the kind, the fugue, "The Lord that made heaven and earth," from the anthem "Behold now, praise the Lord." This movement, based on a clear and melodious subject, is well developed and treated at some length in a masterly manner, with an effective *point d'orgue* near the close, as prescribed by scholastic rule. This alone would be sufficient to refute the depreciatory remarks which have been circulating to Mr. Oakeley's disadvantage, and which must have originated either in ignorance or from envy in favour of a disappointed rival. Moreover, we are credibly informed that the new Professor possesses considerable executive powers both as pianist and organist, so that he is able to teach by example as well as by precept. It is true Mr. Oakeley has not inflicted a bad opera on the public, nor has his name been ventilated by advertisements as a teacher; but, although in this sense unknown, we question whether the Edinburgh University would have bene-

(Go from here *up*.)

[December 16, 1865.]

## ROYAL ENGLISH OPERA.

(Times, Dec. 11.)

The *Domino Noir*, in an English dress, however strangely cut, can hardly fail to please with such an *Angela* as Miss Louisa Pyne. With that accomplished artist in the theatre, its revival, sooner or later, was a matter of course; and the most perfect *opera comique* bequeathed to the French stage, by the master who has excelled all others in that particular branch of the lyric drama, has been heard with the same gratification as four years since under the Pyne and Harrison management. It is not merely in isolated parts that the *Angela* of Miss Louisa Pyne is to be admired. Like her Catarina, in the *Crown Diamonds* of the same composer, it is faultless alike in conception and execution. Nothing more complete could well be imagined. Even in the first act, where the music lies occasionally somewhat low for her voice, she sings the romance over Horace asleep, and the subsequent apostrophe to Horace awake, with a tenderness of expression that gives to each its full meaning. In the second act her assumption of the peasant's accent and manner, before the lively party of young gentlemen with whom *Angela* accidentally finds herself among, is as quaint and humorous as her vocal delivery of the tuneful *Arragonaise* ("Ines, the gay"), is sparkling with animation. The famous scene in the last act, where *Angela*, having got back in safety to the convent, gallantly recapitulates her nocturnal adventures, is in the hands of Miss Louisa Pyne an example of neat and fluent vocalisation hardly to be surpassed. Last, not least, in the chant behind the scenes—which enables the enamoured Horace to recognize the voice of the charmer who, at two successive masquerades, has intrigued with and cajoled him—her singing is just as unaffectedly touching. These are only the most striking points, however, in a performance so ripe with beauties that, in a detailed criticism, not a phrase could in fairness pass unnoticed. Happily no detailed criticism is required, the *Angela* of Miss Pyne being already familiar to opera-goers; but we thus briefly dwell upon its excellences in order that those who have not yet witnessed the revival of *Le Domino Noir* at Covent Garden may know how the lavish praises of four years past are in every sense quite as well merited now. Indeed, as a finished piece of work, considered both from a dramatic and a musical point of view, it is perhaps even to be commanded more highly than before.

In the part of Brigitta, *Angela's* confidential friend, the clever Miss Thirlwall is as easy and natural as of old, singing very prettily the charming couplets (Act 3) in which Mr. H. F. Chorley, the English adapter, tells us that—

"Tis *convent* where a gentlewoman  
Meets a tribe of persons most common;"

—and further libels the inmates in the subjoined ironical strain :—

"Looking upon the ground for ever,  
With a wordy fancy—no, never!  
Hating the very name of glass,  
While we talk about ourselves, alas!"

Miss Leffler, a buxom and acceptable *Jacintha*, is quite at home with her couplets (Act 2), which Auber has set to such delicious music, to which Scribe gave such epigrammatic point, and which Mr. Chorley has (*ex. gr.*) "Englished" after this fashion :—

"When one is fifty, or sixty (*longum intervallum*)  
And rents should be ready,  
The very best earthly nest  
Is near single men grown very old!"

This, by the way, is hardly surpassed in oddity by the description of the student who annoys *Angela* after the masked ball,—

"Saying he was a learned man whose name was Ptolemy,  
Nor in the dark could I detect the lie."

*The* *two* *saints* *did* *take*,  
And I, of twenty more in dread,  
Directly fled,

And prayed, the while I ran, to every saint *awake!*"

"St. Peter for the sake of the metre" could hardly find an apter illustration.

The beautiful tenor voice of Mr. Henry Haigh is again heard to advantage in many parts of the music of Horace de Massarena, a character the satisfactory histrionic delineation of which demands nothing less than the genius of M. Couderc, for whom it was originally written. Mr. Charles Lyall is an excellent Don Julian: Mr. Eugene Dussek does all that can well be done with Prince Grumboff—a miserable substitute for the amusing English "Milord" of the French piece; and Mrs. Aynsley Cooke, as Ursula, the soured nun and abbess expectant, is really admirable. Last, and by no means least, Mr. J. G. Patey, by his unctuous and capital delivery of the incomparable couplets ("Deo gratias") with which the *finale* to Act 2 sets out, atones for the loss of Mr. H. Corri, who, in 1861, made such a genuine "hit" as the roguish Gil Perez. This, too, although he has such words to utter as the following :—

"Come enjoy with me, charmer,  
Good warm fire, and supper warmer."

(Only a Quilp could swallow such a supper); and again :—

"Here I bring, or I'm a doosiver,  
Us two to treat,  
Wonderful meat," &c.

And again, —

"The gentlemen within have fed uproariously,  
Now 'tis my turn to sup, and gloriously,  
And my spouse who will be next October." —

And to conclude, —

"O moment, full of rapture!  
Young love! I yield myself thy capture."

—which can only be matched (once more to quote Mr. Chorley) by the concerted piece for Julian, &c., in the same act, —

JULIAN.—"The sport is pleasant *among the fowl*,  
To chase a pheasant and catch an owl."

HORACE.—"What cruel demon or *wizard foul*,  
Has with his venom poisoned the bowl!"

JACINTHA.—"It is not pleasant to *folk who prout*,  
To chase a pheasant and catch an owl!"

Surely, "Or wizard foul" should be (for consistency's sake) "Or wizard" *fowl*. The passage is, perhaps, an unconscious parody on "He shot at a pigeon and killed a crow," but it is not happy.

No praise can be too great for the irreproachable manner in which the orchestra, under Mr. Alfred Mellon's vigilant control, performs the overture and the accompaniments, from end to end. Vigour, delicacy, refinement—all that can be wished, in short—are there, and while every note of Auber's piquant, ingenious, and exquisite instrumentation is heard, the singers can be heard as well—"a great matter."

The *Africaine* is still played four nights a week. Recently Miss Ida Gillies, to afford Miss Pyne a little rest, has undertaken the part of Selika, and won by her new impersonation a fresh instalment of good opinion. Much may be fairly expected of this young lady. On Wednesday night the *Domino Noir* is to be preceded by a one-act operetta, called *Christmas Eve*, the composition of Mr. Charles Doffel, and not unknown to those who frequent the music-room of the Crystal Palace.

## SIGNOR ARDITI'S CONCERTS.

The "popular" feature at these entertainments is at present indisputably the "selection" from Herr Wagner's *Tannhäuser*. The "music of the Future" in the form under which it is exhibited by Signor Arditi evidently possesses charms for the ear of the many. The clever Italian has accomplished his task most judiciously. Every smatch of genuine "tune" to be found in *Tannhäuser* is pressed into his *pol-pourri*, and for the most part set off with a pomp of orchestral instrumentation not to be met with even in the score of Herr Wagner himself. Such a "gorgeous company" of horns and trumpets, trombones and ophicleides, is altogether without precedent. Fancy no less than 16 French horns—not to mention other brass instruments—in the "Chasse;" the appeal to *Tannhäuser* on behalf of Elizabeth performed (and splendidly performed by Mr. Phasey) on the euphonium; and *Tannhäuser's* apostrophe to Venus dressed up for a multitude of instruments in unison—a sort of parody on the famous "*prélude à l'unisson*" to the last act of Meyerbeer's *Africaine*! All this is done, and effectively done, and the crowded audience roars in fancied ecstasy. No harmonious noises in our remembrance come up to the more strident passages in the Wagner "selection," the climax of which is appropriately reached in the grand march and chorus at the end. Herr Wagner speaks loud enough in all conscience; but his sonority compared with that of Signor Arditi is as small beer to thunder. Nevertheless, as we have hinted, the *Tannhäuser* pleases enormously, and from the Pilgrim's March and Chorus of Sirens, with which it begins to the march and chorus with which it terminates, every point is applauded with more or less ardour. "*Beaucoup de bruit, peu de fruit*," cannot be applied to this first instalment of the promised Wagner banquet (the whole *Tannhäuser* at Her Majesty's Theatre), without offence to the great majority of those who frequent the concerts and are naturally the best judges of that which ministers to their gratification.

Nevertheless what the excellent *chef d'orchestre* has done in another way must be far more satisfactory to those who love music which is music. Signor Arditi has kept all his promises about the "special nights" mentioned in our last notice. On the "Italian Night" there was a good programme, but no striking novelty. On the "French Night," among other things, Méhul's remarkable overture to *Stratone* was produced, which alone sufficed to give interest and importance to the programme. On the "Mendelssohn Night" there was the delicate and ethereal overture to *Mélusine*, the Italian symphony, and the whole of the orchestral music in *A Midsummer Night's Dream*. On the "Beethoven Night" we had the grand overture to *Leonora* (*Fidelio*, No. 3), the pianoforte concerto in E flat (pianist, Herr Ernst

Pauer), and the *Pastoral Symphony*. The Mendelssohn and Beethoven pieces were played in such a manner as to confer equal credit upon the orchestra and its director.

Since then, another "Mendelssohn Night," has been given, with the Scotch symphony and the pianoforte concerto in G minor (Mr. Charles Hallé); a "German Night," with Spohr's great symphony, known in England as *The Power of Sound*, but the proper name of which is *The Consecration of Sound*, and Weber's *Concertstück* (pianist, Mr. Hallé); a night with Félicien David's celebrated cantata, called *Le Désert*, &c. Altogether Signor Arditi's concerts have been fully up to the expected mark, and thoroughly well deserve the success that has attended them.

## SACRED HARMONIC SOCIETY.

On Friday night *Israel in Egypt* was given in presence of one of those thronged audiences which till late years were only attracted by *The Messiah*, *The Creation*, or *Elijah*, but now, thanks to the commendable perseverance of the Sacred Harmonic Society, can be tempted by works of equal excellence in their way, though they may have taken a much longer time to win general appreciation. First among these stands *Israel*—which among the oratorios of Handel is to the Old Testament what the *Messiah* is to the new. This grandest of choral pieces has always been pronounced by musicians the masterpiece of its composer, and it must be satisfactory to them to observe how their opinion is gradually becoming accepted by the majority of the intelligent public. "He gave them hailstones" and "The horse and his rider" are no longer the chorusses to which it is exclusively given to raise enthusiasm. Every chorus in the magnificent series describing the miracles of the Exodus (Part I.), and every one in the triumphant Song of Moses (Part II.), is now more or less understood and rated as its proper value. True the execution of these chorusses approaches season after season more nearly to the desired perfection. Much of this is due to the Handel Festival and the preliminary practices, much to the singular influence exerted by Mr. Costa—an influence traceable not alone to his genius as a conductor, but in almost an equal measure to his severity and promptitude as a disciplinarian. But, whatever the causes, direct or indirect, it is a consolation to all who feel a serious interest in such matters to know that music so sublime is beginning to take so firm a hold. The performance of *Israel* on Friday, if not uniformly irreproachable, was, on the whole, one of the most striking we remember; and perhaps the most gratifying sign was that two choruses notoriously more difficult than all the rest—"And with the blast of Thy nostrils," and "The people shall hear and be afraid" (Part II.,)—were precisely those, the execution of which was entitled to praise almost unqualified. Of course the overwhelming "Hailstone" chorus was encored and repeated; of course "The horse and his rider" and "Thy right hand, O Lord, hath dashed them to pieces," were immensely effective; but this has been always, and in every likelihood will always so, notwithstanding the fact that there are several choruses in *Israel* quite equal, some even superior, to any of the three. As in *Don Giovanni* the air "Il mio tesoro" will obtain a rapturous "encore," when the invocation of the statue to the libertine, in the last scene, passes without a manifestation of audible applause; so "He gave them hailstones" will raise a tempest, while "The people shall hear," or that even more wonderful chorus, "And with the blast of Thy nostrils," is listened to in silent respect and without a demonstration at the end. If by chance, however, the most competent judges of what is good, who are always the most chary in outwardly expressing what they feel, were to take "the initiative" in applause, the sextet of *Don Giovanni* would be encored rather than "Il mio tesoro," and in *Israel* (not to multiply instances), "They loathed to drink of the river" rather than "He gave them hailstones." But this would upset tradition, and give a new physiognomy to the nature of things, which perhaps, after all, might not be desirable. That Handel, Mozart, and the other great masters should have been able to strike both chords—to appeal alike, and with equal success, to the initiated and the uninitiated—is sufficiently gratifying. It is a good thing to find the "many" inside the temple, under whatever conditions.

*Israel in Egypt* is by no means so rich in solo airs, &c., as *The Messiah* and other oratorios, but the few contained in the score are for the most part excellent. Nevertheless, until very recently, the duet for basses, "The Lord is a man of war," a thoroughly dramatic if somewhat grandiloquent and spun-out effusion, used to carry off the chief honours, leaving all the rest in shade. The tenor air, "The enemy said I will pursue," though intrinsically a much finer piece, was wont to pass for nothing. When Mr. Sims Reeves began to sing in oratorio the case was different; "The Lord is a man of war" continued to create a marked impression—as happened on Friday, when it was sung with remarkable spirit by Messrs. Weiss and Renwick, and loudly called for again; but the tenor air assumed a significance with which no one had accredited it. At the Handel Festivals of 1857, 1859, 1862, and 1865, "The enemy said" was the feature of the day on which *Israel in Egypt*

was performed, and, indeed, regarded as a single incident, the feature of the week. That it was the feature of Friday's performance is undeniable. In the *Lohengrin* or Mendelssohn, a fortnight since, expressively as he gave the episode, "The Sorrows of Death," it was easy to see that Mr. Reeves was singing with a certain effort, that, in fact, he was not completely master of his resources. On Friday night, however, it was quite another thing. The warm and unanimous greeting that welcomed him on entering the orchestra seems to have inspired him with a resolution to do his very best, and on no occasion has he delivered the superb air in question with more extraordinary vigour and enthusiasm. Every note told, every phrase was well balanced, and the words were as emphatically enunciated as the music to which they are allied. An "encore" so spontaneous and enthusiastic ensured that it was impossible to refuse compliance, and—*mirabile dictu*—Mr. Reeves gave the air a second time, if possible, with even more fire and animation than the first. The principal soprano music was allotted to Madame Lemmens-Sherrington, whose faultless delivery of "Thou didst blow with Thy wind"—so melodious in spite of the monotony of the "ground bass," as it is technically termed, upon which the accompaniment is constructed—charmed every hearer, and though coming directly after "The enemy said," produced an unmistakable impression. In the great recitations of Miriam, the prophetess, ("Sing ye to the Lord," &c.), the upper tones of Madame Sherrington's voice were marvellously bright and penetrating. In the plaintive duet, "The Lord is my strength," Madame Sherrington found a thoroughly competent partner. Miss Robertine Henderson, one of the most rising as she is one of the most naturally gifted of our young singers, made the very best of the opportunity of distinction thus afforded her. The Sacred Harmonic Society does wisely to foster talent of such unquestionable promise.

The *contralto* music of *Israel* has never been sung by any artist in our time so admirably as by Madame Sainton Dolby, who even imparts to the ungrateful air, "Their land brought forth frogs," with its grotesquely realistic accompaniment, a strong dramatic colouring, and in the melodious apostrophe, "Thou shalt bring them in," distances all competitors. Rarely has Madame Sainton sung these airs with more artistic refinement than on the present occasion. In the duet, "Thou in the Mercy," she was supported by Mr. Montem Smith, who as second tenor is invariably painstaking and correct, and therefore invariably useful. The orchestra was throughout efficient, although in certain places the brass instruments were, perhaps, just enough too obstreperous to partially drown the voices. Altogether, however, such small defects allowed for, this performance of *Israel in Egypt* was highly creditable to the Sacred Harmonic Society and its eminent conductor.

*The Messiah* was performed last night.

VIENNA.—According to a notice published in its number for the 2nd inst., the well-known and highly esteemed musical paper the *Recenzionen* will cease to appear at the end of the present month. The reason assigned is the frequent absence of the proprietors and conductors from Vienna. In consequence of this, they are unable, they say, to devote to the paper the attention it requires.

L'AFRICAINA AT DARMSTADT.—However great the success experienced by Meyerbeer's last *chef-d'œuvre* in London and Paris, it is fully equalled by that which it has achieved at Darmstadt. Not only do the good Darmstaders themselves flock to the theatre, but the neighbouring country for miles around contributes its contingent of auditors. Visitors come even from the north of Germany, and, according to some of the German papers, many persons who have seen the *mise-en-scène* at Berlin award the palm to the mode in which the piece is put on the stage here, especially as regards the monster Ship. Intendants and Managers, Stage-Managers and Inspectors, arrive, are lost in admiration, and immediately determine to have the piece got up, as far as possible, in the same manner. This, of course, brings in plenty of business to the ship-building yard, and that eminent naval architect, Herr Brand, the master-carpenter. Excursion trains are organised to waft over visitors from Mayence, and the railway officials even sell the tickets. The Grand-Duke has publicly thanked the management for the mode in which everything connected with the *Africaine* has been carried out, and desired that the persons engaged in the performance should be informed how highly he is gratified with their efforts.

ANTWERP.—Here also has *L'Africaine* been brought out and been immensely successful.

ST. PETERSBURGH.—The musical season has commenced this year earlier than usual. The Society directed by Herr Anton Rubenstein has been particularly active.—A new Russian opera entitled *Rogneda* by M. Seroff has been successfully produced. Since Glinka's *Life for the Czaar*, no work by a native Russian composer ever created such a sensation. The subject is taken from a legendary story belonging to the early period of Russian history. The Emperor was present at the first performance. After the opera was concluded, he sent for the composer into his box, and presented him with a valuable ring as a mark of his very great satisfaction.

[December 16, 1865.]

*Muttoniana.*

Dr. Head having experienced a slight attack of consubstantiality, and, further, been scratched with a partisan, his quinquennials came on, which enforced him to take such infinitesimal doses of perva, or periwinkle, as to disable him for a space, Dr. Shoe, however, having returned from the Isle of Wight, where he has been inspecting his newly leased residence, Scarlet Manor, willingly undertakes to act as Dr. Head's substitute.

## NEW DEFINITION OF MUSIC.

Lord Long has been reading in the *Athenaeum* a singular essay upon Purcell (*ante*, No. 1730). Some passages in it have amazingly struck his fancy. Among others:—"Music is identical with the astonished speech" [how can a speech be astonished?] "of Balaam, in the French miracle-play, when the quadruped under him opened his" [Balaam's?] "mouth:—*mon dieu parle, et même il parle bien!*"—Lord Long would be obliged to Dr. Head (a friend, if he is not mistaken, of Mr. Hepworth Dixon's) for explanation.

*Longacre, Dec. 4.*

Dr. Shoe (respectfully) is at a pinch to oblige Lord Long. He (Shoe) never yet understood the musical criticisms of the *Athenaeum*. He will, however, telegraph the passage to Mr. Ap'Mutton, who is still, with Ilma de Murska, on the Carpathians, and who, as Dr. Shoe has often heard, holds quite another definition of music—a definition widely known as "Ap'Mutton's Definition" (of music).

## APHORISMS.

Sir Goodcock Badcock, in an emergency, applies as usual to the sitting Editor of *Muttoniana*, be he Piddling, Shoe, Wind, Queer, Boil, Silent, Table, Head, Longears, or the great Chief in person. Sir Goodcock has been reading some back numbers of the *Athenaeum*:—"Music and the Drama." In a review of John Clarke's "Beauties of Purcell, selected, adapted, and arranged," he (Sir Goodcock) stumbled upon a number of aphorisms, which not comprehending, he submits reverentially to the sitting editor of *Muttoniana*. The better to meet the eye, Sir Goodcock begs they may be cast in Italic type:—

- No. 1.—"Injustice is pretty sure to beget exaggeration."
- No. 2.—"There is always something sore and savoring of retaliation in the cry of 'the nationalities.'"
- No. 3.—"Idea is not Art."
- No. 4.—"Indication is not completeness."
- No. 5.—"Beauty is not satisfactory where proportion falls short."
- No. 6.—"Arne was not a small man; how much smaller he was than Purcell it is needless to tell."

Sir Goodcock could multiply, but refrains. Nevertheless, will the sitting Editor explain away one or all of the foregoing aphorisms?

*The Cock, Sutton, Dec. 3.*

Dr. Shoe is at a pinch. He would rather style them elenches; and he never could abide an elench. But not to evade responsibility, and though, after his late travels, *rogat divos otium*, he will (respectfully) do his can.

Dr. Shoe would fain read "No. 1" backwards, as thus:—*Exaggeration is pretty sure to beget injustice.* At the same time, if Exaggeration be the father, he (Shoe) would fain ask—who is the mother?

Dr. Shoe would also read (respectfully) "No. 3" backwards, as thus:—"Art is not idea." He (Shoe) thinks the aphorism read either way should rather be termed *axiom*. But this by the rail.

Dr. Shoe would again (respectfully) read "No. 4" backwards, as thus:—"Completeness is not indication, and for a like reason. But this with such deference as may be strictly due to one writing to the moment."

Fourthly, Dr. Shoe would willingly read "No. 5" backwards, as thus:—"Proportion is not satisfactory where beauty falls short. But upon this point he would rather consult Dr. Septimus Wind, inasmuch as "Beauty" may "fall short" of many things (say money), while, so far as he (Shoe) can see, "Proportion" cannot "fall short" of anything particular.

About No. 2—the "sore and savoring of retaliation"—Dr. Shoe can only say that read backwards or forwards he (Shoe) can make nothing of it. He has therefore telegraphed it to the Carpathians. Perhaps Ilma de Murska, begotten in Hungary, and therefore more or less addicted to the "cry of the nationalities," will explain the "sore and savoring." If not, Mr. Ap'Mutton will probably oblige Dr. Shoe at this pinch.

As to "No. 6":—"Arne was NOT A SMALL man; how much SMALLER he was than Purcell, &c." Dr. Shoe (respectfully) sub-

mits that it is a *non* (something). If Arne was not a "small" man, how the fiend could he be a "smaller?" This point, however, he (Shoe) will refer to Dr. Queer, a *cumini sector*, who would probably have written—*Arne was not a small man; how much LESS BIG he was than Purcell, &c.* But this by the creek.

## ABOUT PURCELL.

DEAR HEAD,—I can scarcely contain myself. Where is Mr. Ap'Mutton? Fancy! You know what I think of Purcell. Well. I took up a volume of the *Athenaeum* lately, and opened the volume precisely at a page where there was a notice of a new publication by one Dr. Clarke (a "Mus. Doc. Camb.")—I wish Professor Bennett would make fewer Doctors!), and labouring under the title of "*The Beauties of Purcell; Selected, adapted, and arranged, with an accompaniment for the Pianoforte.*" My first exclamations were—"Selected, adapted and arranged with an accompaniment!" What does this mean? Did not Purcell write his own accompaniments? What's "adapted"? What's "arranged"? What's it all about?" Exasperated beyond measure, I hastily glanced at the review, saying to myself, "Won't he catch it? Won't H. F. C. pepper him?" Imagine my surprise! The first words of the review were as follow:—"This is, of course, merely a re-issue." Why "of course?" Why "a re-issue?" *Donner und Blitzen!* I went on:—"But it gives occasion for a word or two in appreciation of one who has yet, we venture to think, not been set in his right place, *betwixt English idolatry and foreign indifference.*" Then, thought I (*Sandis!*), the "right place" of Purcell is "*betwixt English idolatry and foreign indifference!*" What a place! *Mon Dieu!* I skipped till I came to:—"There have not been wanting men of understanding and experience among us who have *chased themselves up into exalting Purcell on pedestal, &c.*" "*Chased themselves up into exalting!*" *Diantre!* I skipped till I read:—"Purcell was a *born melodist*; he had that delicate and true sentiment for the expression of poetry which, developed, gives the highest form of dramatic music in his harmony." \* \* \* \* \* *If his inspirations were brief that was the fashion of the day as regarded secular music.*" It was the fashion of the day as regarded secular music to have brief inspirations! *Cadetis!* Because he is a "born melodist" his dramatic expression is "in his harmony!" *Sopristi!* I skipped again till I fell over (as Dr. Queer has it) the subjoined:—"What if Purcell were to be rated as among the greatest composers of 'snatches of songs' whom Europe has ever seen?—as a man, whose genius, had he lived under another dispensation, would have *towered* among the great men of all time?" *Sacre bleu!* "*Composer of snatches!*" What if he were not? How can a man's "genius" "tower among men?" *Peste!* The complacency of this critic is inconceivable. He is for ever thinking he has made discoveries, and yet has not discovered something that he is not likely to discover. *I did not italicise "towered."* Don't think it. *Ventre bleu!* Again I skipped till I read:—"To continue these notes, the duet, "Two daughters of this aged stream," \* \* \* \* \* is one of the exceptions which, by its *falsity to the words, proves the truth of his expressive power.* The tone of the water-tempresses is plaintive, not voluptuous." *Mille Bombes!* The truth of expressive power in a musician is the falsity of his music to the words of the poet! The "tone of the water-tempresses" is pretty.

Excuse my indignant condition; though, *bello furiosa*, I am still but a woman and a weak one; but I can't abide humbug, especially in letters, and most especially in criticism.—Yours (whoever you may be), and with Lord Blood's reminder,

*LETITIA BLOOD.**Castle Sanguine, Dec. 5.*

Dr. Shoe is agast. He nevertheless (respectfully) solicits Lady Blood to calm her perturbed spirits, abridge her oaths, and believe in his (Shoe's) entire devotion. Mr. Ap'Mutton knew Purcell intimately, and helped him through the snow-scene of *King Arthur*—wherewith John Dryden, "Glorious John" (half of whose translation of Virgil, and the whole of whose *Ode to St. Cecilia* was the work of Mr. Ap'M.), showed more or less pique. Dryden couldn't abide that any but himself should derive advantage from the counsels of Mr. Ap'Mutton, who advised him (Dryden) to burn his (Dryden's) plays, as Dr. Shoe has frequently been told—by Mr. Ap'Mutton.

## THE PALESTRINAS AND THE SCARLATTIS.

DEAR HEAD,—In an article on Purcell (*Athenaeum*—No. 1730) I read that—"The Palestrinas could hold out a movement by means of their counterpoint, the Scarlattis found it hard to carry a melody far beyond a short number of bars." What does this signify? Count Bismarck has a bet about it with the King. The King says it is very deep; Count Bismarck allows that he can't dive to the bottom of it, but persists that to attempt it would be an abuse of the diving bell, seeing that there is nothing to bring up.—Yours, dear Head,

*Schloss Etel, Dec. 6.**A LONGEARS.*

In the absence of Dr. Head, Dr. Shoe (having lost his diving-bell) lets out no end of lies to get at the soundings, but finds no bottom. The meaning is in fact nowhere. Also, there was but one Palestrina, although there was more than one Scarlatti. To "hold out a movement," and to "carry a melody," no matter how long, no matter how far, are feats away from Dr. Shoe's capacity.

The subjoined has come to foot:—

HERR GOFFRIE.

DEAR DR. HEAD.—Herr Goffrie is wrong in giving 1791 as the year in which the Quartet in C minor was produced. 1801 would be nearer the mark. He was also wrong about the dedicatee, who was not Prince Lichnowsky, but Prince Lobkowitz. Be down upon him, dear Head, and oblige yours,

CAPER O'CORBY.

*Castle Crow, Dec. 7.*

Dr. Shoe is sorry for Herr Goffrie, but, respectfully, cannot help it. Sir Caper O'Corby is himself wrong in supposing that he (Shoe) holds out threats or carries malice; he (Shoe) would liefer "hold out movements," like "the Palestrinas," "carry melodies," like the Scarlattis, or gates, like Samson of Gath. But attention to Professor Nine.

FROM PROFESSOR NINE.

DEAR SHOE.—I suppose you are still brooding over *Muttoniana*. I have not heard from you since I was at Heligoland, where Mr. Ap-Mutton delivered luminous charges. On my return to Angle Lodge, I referred to back numbers. In a "back" of the *Athenaeum* I came across an article about Purcell. There, among other things, I read:—"This seems to us a fairer apportionment than to set him above Handel, as we have seen done in print, and implies no injustice to the specimens of his poetical power, which are incomparable;—as, for instance, his Mad Songs, which, being fragmentary, give to the restricted breath of the musician an appearance of premeditated art."

I immediately wrote to Zamiels Owl, but he was in Wales with Sir Flynn Flynn of Flynn. I then wrote to Horace Mayhew, but he was at Sark with Sir Hodder George. I wanted to be told how a thing "fragmentary" can give to a "restricted breath" the air of "premeditated art." After much cogitating I gave it up, and determined to write to you. What think you about my applying to Shirley Brooks? He is said to be doct in dilemmas, and even in tetrallema. Will you enlighten, or at all events, dear Shoe, console by ten words your always faithfully attached

O. NINE.

*Angle Lodge, Dec. 9.*

Dr. Shoe is not the fortunate possessor of a magic lantern. (*Eleven* words, O Nine!) The Professor should address himself to Mr. Omicron Pye.

By Electric Underwater Telegraph.

HEAD.—I have left the Carpathians, and am now in the Brazils, shooting the urutaurana.

Sp' Mu ton.

No Dr. Head being at foot to unhat, and go bare-headed, Dr. Shoe unshoes and goes bare-soled. He (Shoe) has himself shot at, but never shot, the aquila Brasiliensis cristata. He (Shoe) wishes he had. He, nevertheless, draws the long bow.

*Fish and Volume, Dec. 8.*

Taylor Shoe.

A Wild His-Story. An Illustrated Comic Chant. By Charles Hall [Hopwood and Crew].—This is a new comic song, produced in a style altogether novel, and containing many humorous sketches. The song is fluently written to an air (in the key of A), easily remembered, and as the words are extremely humorous, detailing the adventures of a wilful child who went to a Christmas party, we have no doubt it will become a favorite during the forthcoming festive season. If rendered with effect, it is certain to be provocative of the greatest laughter, and has the advantage of being remarkably easy—quality not overlooked by those who have something else to do than study songs.—*News of the World*.

MALVERN.—The projecting gallery in front of the organ at the Priory Church having long been found to be an inconvenience, it was determined to remove it, and to defray the necessary cost an organ performance was given on Tuesday afternoon by Mr. Haines, the organist. The selection was marked by much taste, and the whole was very skilfully played by Mr. Haines. The following was the programme: Allegro, "Symphony in G"—Haydn; "Pro Pecatia" *Sicut Mater*—Rossini; Ave Maria (by desire)—Kucken; Andante, "Symphony in E Flat"—Mozart; Adagio, Serenade—Schubert; Pedal Fugue.—Seb. Bach; Air "Varied,"—Mozart; "La Carita" (by desire)—Rossini; Overture, *Militaire*—Mendelssohn. The amount received after the performance was £17. 2s. 6d. The cost of the alteration was rather more.—*Berrow's Worcester Journal*.

## MILAN.

(From our own Correspondent.)

The Autumn season at La Scala has just terminated and has been anything but a successful one, either in an artistic, or pecuniary sense. The operas given during the season have been five in number. *La Maria di Flotow*; *Giovanna D'Arco*, Verdi; *Il Barbiere di Siviglia*, Rossini; *Rebecca*, Pisani; and *Lucrezia Borgia*, Donizetti. I hardly know which opera pleased the most out of the number, for not one of them made a real success, and as regards the *Rebecca*, the least said the better, for a more colossal *fiasco* I have never witnessed. It was only given one night, and it is a matter of surprise to me that the audience allowed it to proceed even on that one night, for more vile stuff could not have been penned. How such an opera could even have been accepted by the management I cannot imagine, unless the eight thousand francs which the composer paid to them had anything to do with it. *Marta* was given fourteen times, but it is an opera in no way adapted for La Scala. Nevertheless, had the execution of it been even respectable it would have made a good effect. *Giovanna D'Arco* was given about twelve times, and the execution of this opera also left much to be desired. The *prima donna*, Mad. Stoltz, certainly commenced the season well as the protagonist in the last named opera, but after a few evenings took to shouting and to forcing her naturally beautiful voice. *Il Barbiere* was scarcely more fortunate, and *Lucrezia Borgia* was a decided mistake, and was received on the first evening with general disapprobation. Nevertheless, they gave six or seven performances of it in an almost empty theatre. The ballets were better, and gave general satisfaction. There were two, *Le Diable à Quatre*, and a new ballet by Casati "*Madamigilli D'Heiley*".

Preparations are now being made for the Carnival season which will commence on the 26th (Boxing-night). Even at this hour it is not yet decided with what opera they will commence the season; but it will be either the *Puritani* or *Lucia di Lammermoor*, with the grand ballet *Cleopatra*. Mdlle. Fioretti will perform Lucia or Elvira, and I suppose Santley will also appear in either or both of these operas. The next opera will be *L'Ebreo* (*La Juive*) Halevy, which was so successful at the latter end of last Carnival season. Meyerbeer's *Africaine* is talked about, and the choruses are even in rehearsal, but it is not at all certain that it will be produced, as Signor Luca, the proprietor of the Italian edition, requires conditions which it is almost impossible the management can accede to. Mdlle. Fricci would be Selika, Mdlle. Fioretti, Inez; Steger (the German tenor), Vasco di Gama; and Santley or Giraldine, Noseluso. There will also be a new opera by a local composer, Signor Noseda, the title of which is *Armida. Nous verrons*.

At the "Carcano" we have had a variety of operas more or less well represented, but to thin audiences—*Maria di Rohan*, with Ronconi; *Tutti in Maschera*, in which the baritone Gustave Carcchia made a success. *I Lombardi*, with the *prima donna* Albertini, *Il Barbiere di Siviglia*, and, lastly, *La Sonnambula*, with the celebrated Frezzolini as Amina. I assure you I have never heard such singing, nor this part so well rendered as it is by this lady. Her voice is still in beautiful condition, soft and limpid, and in ten bars you hear that you have a great artist before you. She has been immensely successful, and is to appear also in a few performances of the *Lucia di Lammermoor*. In the Carnival at this theatre they will give *Faust* and *La Favorita*.

At the "Teatro Radigonda" there has been a constant variety, and the business has been first-rate. The operas have been *Poliuto*, *La Traviata*, *Lucia*, *Pipile*, *La Sonnambula*, *Rigoletto*, *L'Italiana in Algeri*, &c. In the *Sonnambula*, a young *prima donna*, Mdlle. Massini, has won golden opinions by her really artistic singing. In *Rigoletto*, Varesi, has played his original part with success. In the *Italiana in Algeri*, the celebrated basso, Marin, has also made an immense success. The prices of admission are small, and subscription to the pit costing five pence a night, and some of the performances have been above the average. The weather here is dreadful, we have had incessant rain for more than a month, and at present there is no sign of it settling. Addio. I will let you have fuller particulars in my next.

Borgo Venezia, Milano.

ARGUS.

THE THEATRE AT ANGERS has been entirely burnt down. In an extraordinary meeting of the principal inhabitants of the town, the Committee of the Association for Mutual Assistance of Dramatic Artists voted a sum of 1,800 francs on behalf of the sufferers by the fire.

MADRID.—Mdlle. Laura Harris of Her Majesty's Theatre is engaged for a series of performances at the Theatre Royal. Signor Mario is also engaged. The tenor, Signor Steger, sang twenty-four times in the *Africaine*. He has left Madrid for Milan, where he is to appear at the Scala Theatre in the part of Vasco de Gama in the *Africaine*, about to be produced there. The other performers in Meyerbeer's opera at the Scala will be Mesdames Fricci and Fioretti, Mr. Santley, Signors Medini, and Bagagiolo.

[December 16, 1865.]

**MONDAY POPULAR CONCERTS.** Director—Mr.

**S. ARTHUR CHAPPELL.**—The director begs to announce that the EIGHTH SEASON of the MONDAY POPULAR CONCERTS will commence on Monday evening, January 16th, 1866, and that the performances of the series will take place as follows, viz.:—

Monday, January 15th.	Monday, March 19th.
Monday, January 22nd.	Monday, March 26th.
Monday, January 29th.	Monday, April 16th.
Monday, February 5th.	Monday, April 30th.
Monday, February 12th.	Monday, May 14th.
Monday, February 19th.	Monday, May 28th.
Monday, February 26th.	Monday, June 11th.
Monday, March 5th.	Monday, July 2nd (extra concert for the benefit of the Director).
Monday, March 12th.	

Seven Morning Performances will be given on Saturdays:—February 10th, 17th, 24th, March 3rd, 10th, 17th and 24th.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director proposes to issue subscription tickets at 25 (transferable), entitling holders to a special Sofa Stall, selected by themselves, for the whole series of 23 concerts, viz.: 16 Monday Evenings, and 7 Saturday Mornings.

Subscription to the Seven Morning Concerts, £1 10s.

Herr Strauss is engaged as principal violin for the first five concerts.

Herr Joachim will appear on February 12th, and at every succeeding concert up to Easter.

Signor Piatti will make his first appearance on Monday, February 19th, and continue to hold the post of principal violoncello till the end of the season.

Mr. Charles Hallé will appear at the second and third (January 22nd and 29th), and Madame Arabella Goddard at the fourth and fifth concerts (Feb. 5th and 12th). Subscribers names received by CHAPPELL & CO., 56, New Bond Street.

**TO MUSICAL LECTURERS AND PROFESSORS.**

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**NOTICES.**

**To ADVERTISERS.**—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & CO'S., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'Clock A.M., on Fridays—but not later. Payment on delivery.

**To PUBLISHERS AND COMPOSERS.**—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street.

**TO CORRESPONDENTS.**

**PHILO-OPEA.**—We have not the slightest idea.

DR. WYLDE'S Second Gresham Lecture will appear next week.

JUPITER AMMON.—Gammon.

**ARGUS.**—The first master for the pianoforte of Sterndale Bennett was not Mr. Cipriani Potter, but Mr. W. H. Holmes. When Bennett became a pupil of Potter he already played better than Potter—just as (see Mendelssohn) when Chopin came to Paris to study under Kalkbrenner he played better than Kalkbrenner.

MR. CHIFF'S NEW ORATORIO AT BELFAST.—Next week.

MR. F. C. (Regent Street).—Next week.

**The Musical World.**

LONDON, SATURDAY, DECEMBER 16, 1865.

*To the Editor of the MUSICAL WORLD.*

**SIR,**—Music flourishes well in Cologne. The third Gesellschafts-Concert, which took place lately, in the large room of the Gürzenich, under the direction, as usual, of Herr Ferdinand

Hiller, was, according to the *Niederrheinische Musik-Zeitung*, one of the most successful ever known. The following pieces constituted the programme: Part I.—1. N. W. Gade, overture, "Im Hochland." 2. Aria from *Fidelio*, Beethoven (Madile. Therese Tietjens from London). 3. Servais, Fantasia for Violoncello (Herr Alexander Schmidt). 4. Aria from *Die Entführung aus dem Serail*, Mozart (Madile. Therese Tietjens). 5. IV. Symphony in B flat major, Beethoven.—Part II.—6. F. Hiller, "Concert-Overture," No. II. 7. F. Mendelssohn-Bartholdy, Finale to the opera of *Loreley* (Leonore, Madile. Therese Tietjens).

The concert was a very fine one; the audience was in every respect satisfied, bestowing on every piece liberal applause, which began at once with Gade's Overture and increased with each successive number. Gade's instrumental music has the recommendation of proving that its composer possessed a correct idea of his own talent, and this preserved him from tendencies beyond the peculiar nature of his music. He attaches himself, therefore, to Mozart and Mendelssohn, and renounces all imitation of Beethoven. Thanks to this plan, he avoids the danger of breaking his neck in any Titanic efforts. We must not seek from him any dramatic music, any struggles of passion; nay, not even sharply marked contrasts between pleasure and anguish, vigor and gentleness; but then, on the other hand, we never meet in his works with anything grating, glaring, or offensive to the ear. His great strength lies in his coloring. In this he possesses such mastery, that it frequently causes him to neglect the outline, and thus fall into a kind of monotony, original it is true, but still monotonous.

The star of the evening was Madile. Therese Tietjens. The air she was announced in the bills to sing from *Cherubini's Medea*, we heard only at the rehearsal. At the concert itself, probably in conformity with the advice of musicians who know the public, Leonore's grand air from *Fidelio* was substituted. This is certainly, for a first appearance, a far more thankful composition than Cherubini's Andante written in Gluck's style; the world of the present day has nearly lost all love for pure classical singing; it will no longer be entranced and delighted, calmly and mildly excited; it wants to be roused, shaken and jolted; it requires not merely emotion but, so to speak, commotion. The fair and celebrated singer, however, seeks and attains her peculiar greatness especially in classic style, that is in that style which is characterized by moderation, without which nothing truly artistic is possible; in that style which detests Realism as the ruin of artistic expression, because it degrades the ideal element of song to the mere screaming of nature; in that style which causes the soul to speak in tone, but which, even in the midst of the most violent inward agitation, never forgets that Art always demands the Beautiful. This classical type characterised in an extraordinary degree the execution by Madile. Tietjens of the air of Leonore and Constance, as well as the scene from *Loreley*, and as it was precisely for this that the London operatic and concert public awarded her the palm, we are bound to manifest great respect for them. It is true that this kind of execution on the part of the celebrated artist is rendered possible by a grand and wonderfully sonorous voice, which retains all its fullness even when exerted to the utmost and in the very highest passages—let our readers recall to mind how it triumphed over chorus and orchestra in the finale to *Loreley*—a musical rarity with which we never met since the time of Madame Milder-Hauptmann; for even with the most popular singers of later times, such as Mad. Schröder-Devrient, Mad. Köster, etc., the high notes in such passages always bordered, to say the least, on the limits separating a musical tone from a scream. That with such natural gifts, Madile. Tietjens should never allow herself to be seduced into abusing them is a fact which must cause her to be held in the very highest estimation by every true lover of art, for it is a course re-

dered almost impossible now-a-days, because, unfortunately, the spoilt multitude, by their stupid applause, excite artists to follow the contrary one. In this respect, Madlle. Tietjens comes before us as a chaste priestess of pure musical art. To give only one example : in Leonore's air from *Fidelio*, she sang everything as Beethoven wrote it, and, rightly considering that Beethoven was far from wishing to render palpable the importance of a particular word by material intonation, disdained to introduce the clap-trap effect of the high B in the *fermato* on the passage: "zur Stelle dringen," an effect introduced by Mad. Schröder, and imitated by Mad. Köster and others.

But we refrain from going more into detail concerning the singing of this great artist—whom unfortunately no manager thought of securing for Germany—until we admire her on the true scene of her glory, the stage, in March next, for which period Herr Ernst has engaged her to give a series of performances.

Between the two airs of a fair vocalist, and such a one, too, Herr Alexander Schmit had no easy task to please the audience with an instrumental solo ; but, despite of this, and, we may add, of the flatness of the composition, he extracted such sweet tones from the violoncello, and displayed such eminence in the *bravura* style, that he was tumultuously applauded. The execution of Beethoven's Fourth Symphony was, with the exception of one isolated instance of neglect, admirable, and every movement produced an evident impression, outwardly manifested by marks of warm approbation.

The Second Part of the concert began with a composition written by Ferdinand Heller during the last few years, namely : his second "Concert-Overture," which, without programme or inscription, as the genial production of purely musical creative power, that does not need to trouble itself about outward things, excited the enthusiasm of the audience quite as much as, if not more than, it excited it four years ago, and caused the composer to be loudly applauded and more than once recalled.

The conclusion of the evening's entertainment, an entertainment which will occupy a brilliant place in the annals of our Gürzenich-Concerts, consisted of a spirited performance of Mendelssohn's Finale to *Loreley*. As a matter of course, there was no want of applause and ovations.

The four members of the Parisian Quartet, MM. Maurin, Sabatier, Mas and Chevillard, lately gave a numerously attended concert in the rooms of the Hotel Disch. They played two of Beethoven's Quartets, Op. 59, No. 1, in F, and Op. 130, in B flat major. Between the Quartets, Herr Ferdinand Hiller performed one of his newest pianoforte compositions: "Gavotte ; Sarabande ; Courante" in an especially masterly fashion, and, for his' execution as well as for the above cleverly written pieces, was uproariously applauded and repeatedly called on to bow his thanks. The "Gavotte" and the "Courante" more particularly are amazingly effective, but they require a fine performer.—The playing of the Parisian artists was exhibited to the greatest perfection in their execution of the unruly B flat major Quartet, in whose six movements it is absolutely impossible to find aught like uniformity of style, unless it consist in the strangeness abundantly evident in all of them, th<sup>e</sup> the exception of the Cavatina (No. 5). All honour to those artists, who, with such virtuosity, tame a musical monster, that defends itself by twisting and twining in the most extraordinary manner under their arms and fingers. But it can never produce a pleasing and satisfactory impression even in the most perfect rendering, since the latter will always resemble the exhibition of some tamed curiosity of creation. The Quartet, Op. 59, in F major, on the contrary, produced the effect to be expected from the magnificent style in which it is written and the admirable manner in which it was interpreted. Both conception and execution were worthy of the work, especially in the first movement, in the Allegretto and in the Finale,

We confess to have been less pleased with the Adagio, beyond a doubt the most beautiful part of the whole. We are certainly no admirers of an amateurish dragging of the time in the slow movements, but the *tempo* in this Adagio was indisputably somewhat too lively, and this was especially prejudicial to certain figures which it invested with a false character.

EAGLE.

To the Editor of the "MUSICAL WORLD."

SIR.—The most capricious beings in existence are, no doubt, *prima donnas*. Tenors are bad enough, but the *prima donna assoluta* is as much more capricious than the *primo tenore* as woman generally is more capricious than man. The season before last the capricious Pauline Lucca, for the good of her health, left London for Berlin without warning and without so much as a medical certificate to tender as a pretext for her hasty departure. Now the almost equally capricious Ilma de Murska has left Vienna for Venice in the same manner, except that after she had got safely away from the Austrian capital she did cause a medical certificate to be published in confirmation of her theory on the subject of her ill-health. As some *prima donnas* undervalue, so others overestimate, their physical capabilities. The *vitium* attributed to singers in the days of Horace—that they would not sing when they were asked, and that they *would* sing when nobody wanted them to sing—seems to affect them still. Pauline Lucca ran away from London just at the time when everybody was most anxious to hear her, and Ilma de Murska has deserted Vienna at the very height of her popularity. On the other hand Madame Grisi, who, we thought, had quitted the stage finally some years ago, has accepted an engagement (if "accepted" be the word) at Her Majesty's Theatre for next season. It appears that when Madame Grisi last retired from the stage, she signed an agreement with Mr. Gye, binding herself not to retire again for at least three years. The fatal term has now expired, and Madame Grisi, finding herself at liberty to retire once more, or to *débuter* anew—in short, to do whatever she pleases—has determined to resume the profession which she first commenced some five-and-thirty years ago. If, as seems probable, Signor Mario should join Madame Grisi at Her Majesty's Theatre, he also will be accused of caprice—at least by Mr. Gye.

SHAVER SILVER.

[Extract from a letter just received from Wien:—"CHEER PETERS:—Mlle. de Murska est revenue tout à coup comme elle avait disparu ; il paraît que quinze jours de séjour à Vienne (?) ont suffi pour lui rendre la santé. La célèbre, mais quelque peu fantastique artiste, fera sa rentrée dans le rôle de *Dinorah*, moyen certain de se faire pardonner son escapade. Dans *L'Africaine*, qui se prépare, le rôle d'Indès lui est destiné.

\* \* \* \* \* A toi de courir.—BUTCHER BAKER BUTCHER." How can this be reconciled with the news of Mdle. Ilma having been at Venice?—D. PETERS.]

MR. SANTLEY has gone, *via* Paris, to Milan, where he is engaged at the Scala for the winter season.

**Royal Italian Opera.**—Signor Nicolini, the tenor singer of the Italian Opera of Paris, has been engaged by Mr. Gye for the approaching Season.

MDLLE. SAROLTA left London on Monday, to fulfil an engagement at the Italian Opera in Brussels.

**QUEEN ENNA'S LOVE FOR MUSIC.**—Mr. Cheshire had the honor to play several of Parish Alvars', and some of his own compositions, for the harp and piano, before Queen Emma, on the second inst., at Her Majesty's Residence.

**THE CHRISTY MINSTRELS.**—Mr. Frederick Burgess, the obliging and active manager of the "Original and only veritable Christy Minstrels," has announced his benefit at St. James's Hall for Monday and Tuesday next. On reference to his advertisement our readers will find that more than average amusement will be provided for the occasion.

**MARRIAGE OF MDLLE. LUCCA.**—On the 25th day of last month Mdle. Pauline Lucca was married to M. de Bahden and received the nuptial benediction at the Church Sainte-Hedwige, Berlin. Henceforth the fair *prima donna* will assume "Madame," in place of "Mdle." as her professional title.

**LISZT.**—M. Gounod's *Faust* is being played at the San Carlos here with great success, the singers being Madame Volpini, Signors Mongini, Squarcia and Junca.

[December 16, 1865.]

## PARIS.

(From our own Correspondent.)

That a new opera has been written, is being written, or, at all events, has been projected, by Signor Verdi for the Academie Imperiale de Musique, is believed by everybody, and has been proclaimed in all the musical journals. The musical journals, nevertheless, are not agreed as to the subject of the opera, some asserting that it is taken from *Marion Delorme*, some affirming that it is founded on Shakespeare's *King Lear*, and others that the *Romeo and Juliet* of the English poet has furnished the basis of the libretto. The *Art Musical*, which seems intimately acquainted with all the doings of the Italian *maestro*, has denied that any one of the dramas alluded to has suggested the groundwork of the forthcoming opera. The denial, however, proves the fact that Signor Verdi has composed a new work for the Grand Opéra, which after all is the primal consideration. Of course it will be kept back to inaugurate the opening of the new theatre. The withholding the name of his opera from the public shows an act of forbearance on the part of Signor Verdi and the *Art Musical* which is not often met with in composers and journalists. A new tenor, M. Delabanche, made his *début* a few days ago in the *Trovatore*, and, whether from nervousness or incompetence, was a failure. The mildest of his critics counsel him to retire into the provinces and learn to sing second parts. Are the directors of the Grand Opéra taking a leaf out of M. Bagier's book? They are getting on with the rehearsals of the *Dieu et la Bayadère*, and expect a great sensation from the revival of Auber's exquisite ballet-opera. It would be fortunate for the directory if any amount of ill success would drive them back to Auber, who verily has never been placed in his true position amid operatic writers by the Parisians, and whose works will outlive by centuries those of other composers strangely endeared to Frenchmen—Halévy, to wit—whose music is literally unknown beyond the precincts of the Seine. Auber should be as dearly prized by Frenchmen as Rossini by Italians; but even Rossini has had to yield to a host of inferiorities. Only for a while. I behold better prospects shining in the distance for good music, and the composers of the *Barbiere* and the *Domino Noir* will again reign triumphant and trample down all pretenders. M. Féris, the French celebrated musical biographer, by the way, has had some hand in lowering the reputation of Auber with his countrymen. When that would-be great authority some thirty years ago proclaimed the opera of *Gustave III.* to be "aussi faible," and affirmed of the composer that his talent was "réellement fort distingué" and that "avec plus d'amour pour la musique il aurait pu travailler pour la posterité," he proved himself the shallowest of critics and the falsest of prognosticators. Auber will live to enchant millions when the *Biographie Universelle des Musiciens* is out of print, is rotting on the publisher's shelves, or quoted in derision.

The first representation of *Le Voyage en Chine* was given at the Opéra-Comique on Saturday evening. I was unable to attend, so cannot yet tender you my individual impressions as to the merits of this much-talked-of work in which such great expectations have been placed. From what I can gather from various quarters the success was by no means what was looked for. However, I shall see, hear and judge for myself and submit my opinion to your approval in my next missive.

The manager of the Grand Théâtre Parisien and M. Duprez have squared their differences, and once again the new temple of music opens its arms and receives *Jeanne d'Arc* into its embraces, to the inexpressible delight of the friends and admirers of the great ex-tenor and to the utmost indifference of the public. I suspect strongly that between manager and singer the latter comes off second best in the arrangement. M. Duprez exhibits unexpected forbearance and unexampled modesty, for a singer-composer, in permitting the ordinary prices of admission to the theatre to be resumed. Mdlle. Lustani has replaced Mdlle. Brunetti in the character of the heroine.

At the Théâtre-Italien *Lucrezia Borgia* and *Poliuto* have alternated the performances throughout the week, sustained by Madame Penco, Mdlle. Grossi, Signor Fraschini and Signor Agnesi. The last-named artist has much distinguished himself in *Poliuto*. Mercadante's *Leonora* is in active preparation and will be produced in a few days with the following cast:—Guglielmo, Signor

Fraschini; Baron de Lutzow, Signor Delle-Sedie; Steliz, Signor Scalese; Burger, Signor Agnesi; Leonora, Mdlle. Vitali; Gertrude, Mdlle. Vestri; and Oscar, Mdlle. Tapio.

The selection at the eighth Popular Concert of Classical Music comprised the following pieces:—Symphony in C minor (Op. 84)—Mozart; Andante from quartet for stringed instruments (Op. 50)—Haydn; Invitation à la valse (instrumented for the orchestra by M. Hector Berlioz)—Weber; Overture and selection from *Tannhäuser*—Richard Wagner.

Nothing about Liszt! Nothing! The silence is frightful! The world says nothing about Liszt! And yet without Liszt the world would be listless!

Paris, Dec. 13.

MONTAGUE SHOOT.

## MADAME GODDARD'S RECITALS.

*To the Editor of the MUSICAL WORLD.*

SIR.—In my letter from Southsea, which you were good enough to insert last week, I read with surprise the following:—

"The songs introduced by Mrs. Dolby (from Haydn, Schubert and Balfe), were charmingly given and much admired."

Now, Sir, I never wrote anything of the kind, and for an excellent reason:—Mrs. Dolby was not at the concert. I am glad, however, of the opportunity of making the *amende honorable* to Mr. Arthur Matthison, who was Mrs. Dolby's substitute, and who pleased everyone present so much by his unpretentious and really excellent singing that his name would be a sure attraction at any future concert in Southsea. This I merely tell you on the authority of several friends (amateurs like myself, who heard Mr. Matthison: for to speak truly, I was so disappointed at finding the lady who had been announced for the songs not forthcoming, that (being also a smoker) I consoled myself between one pianoforte performance and another with a few stray whiffs *à fresco*. Therefore I heard no singing at all; and thus it was I made no mention of the singing. How the sentence I have quoted found its way into my letter you can better explain than, Sir, your obedient servant and constant reader,

DILETTANTE.

P.S.—Mr. Matthison, I am informed, sang three songs—a canzonet by Pergolesi, "If with all your hearts" (*Elijah*), and a romance by Blumenthal, which last he was compelled to sing twice.

Southsea, Dec. 9.

[The matter is easily explained. Finding no mention of Mrs. Dolby, our Sub-editor thought it only gallant to supply the deficiency. With a programme before him, for which he had to thank "Dilettante," and the names of songs which Mrs. Dolby, as several communications proved, had been singing elsewhere so as to win hearty good opinion, our Sub-editor took the responsibility on himself and inserted all that he conceived was wanting to complete "Dilettante's" pleasant letter. Therein, however, our Sub-editor forgot to remember Talleyrand's always-to-be-remembered and never-to-be-forgotten maxim—"Surtout point de zèle."—D. PETERS.]

MADAME ARABELLA GODDARD has given Pianoforte Recitals this week at Glasgow, Dundee, Aberdeen and Stirling. On Monday she gives a Recital in Edinburgh.

THE ALLEGHANIANS AT ST. JAMES'S HALL.—This new band of minstrels gave their opening concert in St. James's Hall on Wednesday evening. Their performances comprise singing and playing on the Swiss bells. Their part-singing is decidedly effective, having the advantage of the female voices which divests it of the monotony which appertains to other Minstrels and other performances restricted to male voices. The performance on the Swiss bells is very striking, and the manner in which marches, waltzes, Irish melodies, and national tunes are executed is really wonderful. The audience encored nearly every piece in the programme on the first night. The Alleghanians have been singing all over the world, through South America, and the islands of the South Sea, astonishing the natives. They bear letters of introduction and approval from Queen Pomare the 5th of Otaheite, and King Makes the 5th monarch of the Island of Rarotonga, discovered by Captain Cook in the year 1773. The Alleghanians have also received marks of approval from his late majesty King Kamehameha the 4th at Honolulu, who was husband to Queen Emma, lately in London. The *Ka Hee Gazette* of Hawaii has written volumes in their praise. In those climes, and in Australia, California, China, and the East Indies they have received golden favors, and delighted multitudinous audiences, and it is likely they will excite the same curiosity here. Mr. John Mitchell of Bond Street is the entrepreneur of his novel and clever company.

## **LEEDS ORCHESTRAL CONCERTS.**

*To the Editors of the Leeds Mercury.*

**GENTLEMEN.**—Having seen the letter to the editor of the *Musical World*, published as an advertisement in the *Leeds Mercury* of to-day, I have only to remark, on behalf of the committee, that this unmanly attack on their conductor, Dr. Spark, has had no effect in shaking their confidence in him.—I am, yours obediently,

**Town Hall, 5th Dec., 1865.**      **JOHN WILKINSON, Chairman.**

[The above, transmitted direct from Leeds, is inserted as a matter of fairness. *Audi alteram partem* applies either way and both ways.—D. PETERS.]

To the Editor of the MUSICAL WORLD.

Sir.—The Wagner ship *Tannhäuser*, sneaking into a British port under Meyerbeer colours, is indeed an event in musical annals; but such, however, was the curious fact at Her Majesty's Theatre last Monday night, when Signor Arditi produced an orchestral selection on the *Tannhäuser*. In one of the scenes of that three-act opera of mythological monotony, *Tannhäuser*, the "Chevalier Chanteur" of Thuringian "ut de poitrine" notoriety, sings to the charms of his lady love in the *Grotto Vénus*, and the *moïse* of this melody Arditi has arranged in imitation of the now famed *morceau d'unison* in Meyerbeer's *Africaine*. The stringed instruments are called into play with the unisonous effect of the death-dirge of Selika, and A-diti has not scrupled to resort to the device of the employment of the interval of a ninth (it is a tenth in the *scena*), in order that the Wagner subject should be sufficiently sensational. The excitement was prodigious at the parody, and the *encore* was uproarious. The borrowed honours made the success of the *Tannhäuser*. What will Wagner say when he hears of the peacock's feathers with which he has been decorated by the Italian adapter? What would Meyerbeer have thought had he been alive, to have found that Wagner, who began his career as a critic in praising the Berlin master-mind to the skies, and subsequently turned against him with venomous spite, had been turned to account by a concert speculator, who, fearing that the ponderosity of the *Tannhäuser* would cause one huge yawn in an English public, did not hesitate to use a master stroke of genius to raise these plaudits? The *Tannhäuser* fantasia is a triumph for Wagner under false pretences. He has been introduced enveloped in Meyerbeer's mantle. The *morceau d'unison* has been employed as a cloak to conceal the poverty of the Music of the Future, and thanks to Meyerbeer's genius, the *Tannhäuser* march, which heretofore has created no sensation in this country, has found favor and was redemanded. But the Haymarket verdict on Arditi's \* \* \* will be no criterion for the ultimate fate of the *Tannhäuser* as a *pièce de résistance*, should the opera ever be given here in its entirety. Of course Arditi had the pick for his dish. Let the opera be heard, as also *Lohengrin*, on the stage, and then will be the peril of the locklaws.

Mention has often been made by me of Wagner. I was the first, in letters from Vienna, to point out the signal beauties of his romantic opera *Der Fliegende Hollander*, a work which, if once performed here with an effective cast, would in all probability be a standard opera. The setting of the legend of the *Flying Dutchman* was in Wagner's early days, before his brain had been bewildered with his fantastic notions as to a new order, or rather disorder, of the lyric drama. If Wagner's "Future" music, when he conducted the Philharmonic orchestra, was then regarded as a thing of the past, it will not be accepted here by educated audiences, especially when the *Tannhäuser* is stripped of the gorgeous plumage appertaining to another Chanteur whose name is Meyerbeer.—I am, Sir, yours royally, THE QUEEN.

[All hail Her Majesty! Hats off! Knees bent! Hands—yes, both hands—to left breast. An edict! Dead for a ducat! *Bonis felicitate accidit*.—D. PETERS.]

**FLORENCE.**—On the 10th of November, Madle. Adelina Patti made her last appearance at the Paglino Theatre. The Queen of Portugal, who had attended several performances of the young *prima donna*, sent her a magnificent bracelet as a testimony of the great satisfaction afforded by her singing and acting.

**ROUEN.**—A series of performances of Italian Opera, by a section from the company of the Italiens in Paris, was commenced last week with the *Trovatore*, supported by Madame de la Grange, Mdlle. Zeiss, Signors Nicolini and Sterbini.

Herr RICHARD WAGNER has bravely, or otherwise, refused to accept the Order of Maximilian graciously tendered to him by His Majesty the King of Bavaria. His Majesty of Bavaria politely accepted the refusal, and gave the celebrated composer *in future* leave to retire from his royal kingdom for some months? Does not Herr Wagner also despise "Order" in his lyric works?

## **ROYAL ACADEMY OF MUSIC.**

A chamber concert by the students took place at the Institution, Hanover Square, on Wednesday evening. In the executive department there were several essays on the pianoforte. The first part opened with Mozart's sonata in D for two performers on the pianoforte, well played by Miss Lazarus and Mr. Elliott;—Miss Buer in Chopin's Nocturne in E flat, followed by Weber's Polonaise in E major, came out with decided success. Miss Buer has a rapid and steady finger, a delicate touch, and a style remarkable for ease and the absence of that false expression which is often the weak point of lady-pianists. Miss Williams and Miss Tylee experimented their powers upon the *Andante and Variations* in B flat for two pianofortes by Robert Schumann. These young pianists are both above the average of lady performers and play passages together with praiseworthy precision. The performance of Mendelssohn's *Andante and Rondo Capriccioso* by Mr. Arthur Fox did not disappoint his friends. Mr. Ralph, a Kings scholar, violinist, played Wieniawski's "Polonaise" in D, a work equally distinguished for charm of ideas and musicianlike treatment.

The solo vocal novelties consisted of two MS. ballads "I'll think of Thee," composed by Miss Josephine Williams, and sung by Miss Greenaway, and "May dew," by Miss E. McDonald, sung by Mr. W. Wells, who also gave a scena of Wallace's with much effect. Miss Mathilde Bauermeister, who has an agreeable soprano voice gave the Polacca from *I Puritani*; Mr. Hamilton, a baritone in a clever scena "Hohenlinden" by Mr. A. Thouless, sang with real feeling, and evinced no want of spirit and facility; Mr. Thouless's setting of Campbell's renowned lyric is clever; the melody is flowing, the rhythm bold, and the construction logical and musicianlike. There is no seeking for cramped harmonies or startling progressions. Mr. Thouless, however, as a student of the R. A. M., ought to have recollectcd that he was composing music to words that had been set by Sir Henry Bishop, T. Cooke, Attwood and others, and we must also remark that the titles of the two MS. ballads produced have been in use before, viz.—"May Dew" by W. S. Bennett, and "I'll think of Thee," by Mr. Ascher.

The concerted music consisted of the quintet from *Lucia*; a part song by Abt, "May dreams," of no especial merit, and "The Dawn of Day" a clever work by Mr. Keay, which concluded the concert. Mr. G. E. Barnbridge and Mr. A. H. Thouless were the accompanists. G.

**HARTLEPOOL.**—A concert was given in the Athenaeum, on Monday evening. The singers were Miss Rose Hersee, Miss Newbound, Mr. Frank Elmore and Mr. David Lambert. Miss Hersee was encored in "Sing, birdie sing," and "O'er the meadowa," and Miss Newbound was similarly complimented in "Kately's letter." Mr. Frank Elmore introduced a ballad of his own composition, which seemed to please, and was encored in Herr Reichardt's air "Thou art so near and yet so far." Mr. David Lambert gave an excellent rendering of Mendelssohn's "I'm a roamer," and was encored in Wallace's "Bell-ringer" and "The Holy Friar." Mr. Franz Groenings performed a solo on the pianoforte, and in addition officiated as accompanist and conductor.

and in addition obtained as accompanists and conductors. Mr. AGUILAR'S MATINEE in the Pavilion at Brighton last week went off to the evident satisfaction of the audience. Among the pieces more appreciated were Weber's "L'invitation à la valse." Mr. Aguilar's fantasia on airs from *Faust*, and his elegant little romance entitled "Evening." The vocalists were Mrs. Francis Talfourd, and Mr. Trelewany Cobham. Mrs. Talfourd, who we may remark *en passant* for the special information of our lady readers, looked remarkably well, sang with brilliant effect "Ah ! non giunge (*Sonnambula*) and with unaffected grace. Mr. Aguilar's two songs, "Appeal," and "In a wood on a windy day." Mr. Cobham was in excellent voice and gave Mr. Acher's popular romance "Alice where art thou?" in his best style.

Ascher's popular Romance "Alice where art thou?" in his solo style.

LEICESTER.—The third of the popular concerts given here by Herr Ptaeck took place on the 27th ulto. The artistes were Mdile. Van Noorden, Mr. Montem Smith and Mr. John Cheshire (Harp). Mr. Cheshire's harp solos were greatly admired, his fantasias on Welsh melodies being especially charming. As also Montem Smith sang most artistically and gave great satisfaction, as also did Mdile. Van Noorden, to a very numerous audience. Miss Rose Hersee, Mr. David Miranda (Mr. Howard Glover's clever pupil) and Mr. H. Lazarus are engaged for M. Ptaeck's next concert.

OPERATIC STATISTICS.—According to M. Palianti, during the ten years from 1855 to 1865, the *Favorite* was played in Paris 157 times; *Les Huguenots*, 145 times; *Robert le Diable*, 114 times; *Lucia*, 143 times; *Guillaume Tell*, 146 times; and *Il Trovatore*, 130 times.

[December 16, 1865.]

## CARLOTTA PATTI AT VIENNA.

(From an Occasional Correspondent.)

Carlotta Patti has produced a great sensation here. She gave her first concert, the 28th November, in the Dianasaal, which would not have been large enough to hold all those who wanted to hear her, even had it been twice or treble its present size. Somebody—whether Madille, Carlotta herself, or Herr Ullmann, or both—must be rapidly increasing the balance at his or her bankers. As it is impossible for you to require a criticism of Madille, C. Patti's voice or style, I am saved the trouble of writing one, and have simply to chronicle her success. I cannot refrain, however, from giving you a few extracts from the Vienna papers. One excited journalist is unable to find vent for his feelings except by rushing back to remote antiquity, and writes as thus:

"In one portion of his celebrated *Table-Talk*—a kind of antique 'cancerous,' though full, by the way, of eternal and profound thought—Plutarch mentions an assertion of the noble Theophrastus regarding the causes of music; sorrow, joy and enthusiasm, or inspiration. Where these qualities exist, a corresponding result will never be wanting, and the teacher of all music is love!—If, taking into account the magic effects which Carlotta Patti has already produced in two quarters of the globe—the 'joy and enthusiasm' which, for the last three years, she has left, like so many monuments of flowers, on the path of her wanderings—we would go back in her case to the *causes*, we must confess that none but an especially gifted priestess of the art could excite both in connoisseurs and laymen the divine flame, which we call joy and enthusiasm. This at once demolishes all sober scruples, and all critical writing, that would judge an exceptional phenomenon according to the rules of the schools. There is no doubt that Carlotta Patti is a specialty, a peculiar creature in every respect, just as Sontag, Malibran, Lind, Pasta, Catalani, and others were.—What Paganini used to be for the violin, and Liszt for the piano, Carlotta Patti is for the voice, a phenomenon acknowledging herself alone as the standard whereby she is to be measured. . . . . Carlotta gives us the Idylls of a young girl's heart: presentiment, yearning, tenderness, sportive humour, coquetry, pretty arrogance, joy, and grace. But all she does strikes us as so perfectly beautiful in form, and so blameless even in the smallest details, that we are quite overcome with delight, and never think of asking the why or the wherefore. . . . . What does Carlotta look like? A daughter of the first Napoleon. A female Caesar: she comes, sings, and conquers! There are obstacles to her going on the stage, but we regard this as a piece of good fortune not for dramatic art, indeed, but certainly for all the *prima-donnas* of the present day."

Another, equally struck, commences as follows:

"There are in the world of art certain phenomena whom we must not measure by the standard of ordinary criticism, if we would not be unjust towards them. The historically celebrated words of Pope Gangani concerning the Jesuits: 'Sint ut sunt, aut non sint' ('let them be as they are, or not at all'), embody the sole sentiment applicable to such completely exceptional individuals. The question whether, by the appearance of a Paganini, a Lecourreur, a Camargo, a Ristori, or a Carlotta Patti, art generally is benefited, is, therefore, an idle one, because the powerful impression produced by such artists is bound up with their especial individuality, and disappears with them. Why then should Criticism play the prude towards a charming and seductive being, when, by so doing, it will certainly not prevent anyone from seeking amusement where such a rich store of it is to be found?—The anxiety to hear the most modern European musical celebrity must have been something exceedingly great, as proved by the dense way in which the hall was crowded. . . . . Grand recitative and aria from Donizetti's *Linda di Chamounix*; the Shadow-Waltz, from Meyerbeer's *Dinorah*; Introduction by Schulhoff to Paganini's Carnaval de Venise, composed for Carlotta Patti by Benedict; with, as an extra, Auber's 'Laughing Romance,' such was the bill of fare at the feast offered yesterday to our ears. Our readers must excuse us for not informing them how many times Madille, Carlotta Patti was called on, to thank, with a pleasing and smiling countenance, her audience. Such things, like certain formulae in mathematics, are incommensurable."

One more specimen and I have done:—

"The very first notes convince the hearer that no ordinary vocalist is before him. . . . . The snowy regions of the soprano voice count, we know, and not unjustly, as many enemies as those tenor voices, which, in consequence of their unusually high compass, have lost their manly character. The high E's and F's are the more unpopular, because, as a rule, they are produced only by the most exhausting exertions, and, after all, do not please the ear by their melody. Madille,

Carlotta Patti's high notes, however, convert all their foes. Scarcely moving a feature, and with the ease of a lark soaring upwards, the fair vocalist transmutes into truth what hitherto appeared an incredible fable. So precious are the gifts which Madille, Carlotta Patti found in her cradle!"

Were I to continue you might suppose the Vienna critics had gone Carlotta-Patti mad.

SHARK.

**NEW PHILHARMONIC SOCIETY.**—The sixth and last *soirée* of the season was given on Tuesday evening at St. James's Hall, and was the most interesting of the series. Haydn's quartet in D minor, Op. 76, executed by Herr Janza, Mr. N. Mori, Mr. Witit and M. Paque, made a spirited opening to the concert. The other instrumental specialties were Beethoven's trio in B flat, for piano, clarinet and violoncello, played by Miss Bennett, Mr. Lazarus and M. Paque; and Mozart's Sonata for pianoforte and violin, in A major (Op. 60), performed by Mr. Basil Martineau and Herr Janza. In the last two performances the pianoforte was entrusted to amateurs, Miss Bennett and Mr. Martineau, but the pieces went well, notwithstanding, the amateurs coming off literally with flying colors. Spohr's *Ode to St. Cecilia* was a capital performance. The choruses were given by the members of the choir with undeniable force and precision, and Madame Wilhelm Ganz, an amateur, sang the very difficult solo with excellent effect, the entire hall joining in loud applause. Madame Ganz had previously created a sensation in a new song called "The Nightingale's Trill," composed by her *cara sposa*, in which she exhibited a clear, high soprano voice, and no small adroitness in the art of using it. Miss Julia Elden sang a very pleasing Italian *rêverie*, entitled "Sognai," written by Signor Schira, and "Batti, batti." There were instrumental solos—by M. Paque on the violoncello, Bocherini's sonata in G; and by Mr. Lazarus, fantasia for the clarinet on airs from *I Puritani*, the latter more especially being greatly admired. The concert was brought to a termination with Bishop's part-song "Sleep, gentle lady," very neatly and effectively given by the choir. Herr Wilhelm Ganz conducted and accompanied the pianoforte and the vocal pieces, except Spohr's *Ode*, the accompaniments to which were played by Mr. Parker.

**THE CONSERVATIVE LAND SOCIETY.**—At the yearly meeting on the 28th of November in Exeter Hall, Viscount Ranelagh in the chair, the annual report of the Board was presented and approved. It states that the thirteenth financial year closed on the 30th of September, 1865, with highly satisfactory results in all branches of business. The cash receipts for the year ending the 30th September, 1865, were £30,260 2s. 1d., and the grand totals to Michaelmas, 1825, were £862,649, 15s. 11d. The total sale of land to Michaelmas, 1865, was £415,550, 16s. 4d. A very large increase had taken place in the sale of land, both on the old estates and new properties allotted this year, and the committee have therefore been enabled to bring up the reserve fund to £12,000, and every payment on shares will realize six per cent. per annum for the year. The Earl of Bective, M.P., having resigned his place at the Board, the committee elicited under rule 32 James Goodson, Esq., M.P., chairman of the Great Eastern Railway, as duly reported to the quarterly meeting in April last. The following members of the executive committee retired by rotation:—H. W. Currie, James Goodson, Esq., M.P., C. E. Newcomen, Esq., Henry Pownall, Esq., and the Hon. and Rev. W. Talbot, and were re-elected. The new properties acquired by the society were:—S. Austell (near the station), East Cornwall, New Ferry (opposite Liverpool), North Cheshire, Putney, No. 4 (close to the station), East Surrey, Stafford (near the station), South Staffordshire, and Hereford (near the Worcester station, Herefordshire). The consecration by the Lord Bishop of Oxford of All Saints' Church erected on the freehold site given by the society on the Devonshire Square estate, Reading, took place on the 31st of October. The foundation stone of a new church was laid on the 30th October at Brockley Hill, opposite the society's estate. The report concludes by stating that the society had commenced its fourteenth year with every indication of continuous success, having acquired 60 estates in 26 counties, sold land to the extent of nearly £416,000, representing £4,146,250. There were present at the meeting Viscount Ranelagh, Viscount Ingestre, Col. B. Knox, M.P., The Hon. and Rev. W. Talbot, the Hon. R. Bourke, Lt. Col. Augustus Meyrick, J. C. Cobbold, Esq., M.P., Henry Pownall, Esq., J. P., James Goodson, Esq., M.P., &c.

**NUREMBERG.**—*L'Africaine* has been produced here with enthusiastic success. It is magnificently got up and exceedingly well executed.

**COLOGNE.**—The Chamber Music Union have commenced operations for the season. At the first concert, held in the large room of the Hotel Disch, Herren von Königslöw, Derckum, Japha and Schmit, were warmly applauded on making their appearance in the orchestra. The programme included Haydn's Quartet in D minor; Beethoven's No. VI. in B flat major (Op. 18); and Mendelssohn's Grand Sonata for Pianoforte and Violoncello, the last executed by Herren Gernsheim and A. Schmit.

**TORQUAY.**—(*From a Correspondent*).—The "elite" of this favored and favorite watering-place were assembled at the Bath House on the afternoon of Friday (8th inst.). Mr. W. Reynolds—"Reynolds of Torquay," as he is familiarly called in Devon—had announced a "Pianoforte Recital" by Madame Arabella Goddard. The name exercised its accustomed spell, and the magic of those fingers, which have helped to raise its bearer to the highest eminence, once more did its work, and, if possible, endowed the inspirations of Mozart, Beethoven, and Mendelssohn with a beauty, poetry, and freshness apart. Every time I hear the Sonata in A of Mozart, with its spirited Turkish quick-step as *finale*, and the Sonata in A flat of Beethoven, with its grandiose Funeral March, played by Madame Arabella Goddard, they sound to me quite new—just, in short, as if I had never heard them before. Thus it was on the present occasion. The *Andante* and *Rondo* of Mendelssohn I never heard her play before; but I could hear her play it a hundred times again with pleasure. The fairy-like *rondo*, a true Mendelssohnian *scherzo*, went "like lightning," and was encored with rapture. Instead of repeating it, however, she played the "Harmonious Blacksmith" with variations. Of the *Lucrezia Borgia* of Thalberg, and of the studies of Kalkbrenner, Moscheles, and Chopin I need say nothing, except that Madame Goddard would have much gratified her hearers had she played the Chopin ("on the black keys") twice instead of once. There were also songs by Mrs. George Dolby, which, while they afforded some intervals of repose to the pianist on the one hand, greatly pleased the audience on the other.

G. G.

**SALISBURY.**—(*From a Correspondent*).—In spite of the inclement—nay, unmerciful weather—the "Pianoforte Recital" given recently in this town by Madame Arabella Goddard was graced by a fair array of amateurs of the softer sex, who enjoyed beyond measure the performances of our most distinguished pianist. The rain, which fell incessantly, deluging the streets, and turning the roads into mud and slush, the comfortless cold and dreary aspect of the sky, had seemingly no terrors for these enthusiasts, who would on no account be kept away. How they got to the concert-room was as difficult to understand as how they got home again—more especially those who were not the fortunate owners of private carriages, inasmuch as there was scarce a public vehicle of any description to be seen about. Notwithstanding these inauspicious incidents, I have rarely assisted at a musical performance which was more thoroughly enjoyed. True, it was thoroughly enjoyable from first to last. The Queen of the Piano was evidently resolved to "dedommager" those loyal subjects who had assembled at her call in defiance of wind and weather. She played her very best, and what that very best is I need not inform the readers of the MUSICAL WORLD. Nor shall I stop to give you the programme, piece by piece; for, if I be not mistaken, it was the same as that described last week by your Cheltenham correspondent. Enough that piece after piece was applauded; that the beautiful sonata of Beethoven (Op. 26), with its impressive Funeral March, was intensely relished; and that the brilliant *fantasia* of Thalberg (*Lucrezia*), being unanimously encored, Madame Goddard in the most gracious manner, and to the delight of all present, again sat down to the instrument, and played the same composer's "Home, sweet home." Mr. Arthur Matthiessen diversified the programme with songs, and showed himself possessed of a very pleasing tenor voice and an agreeable unaffected style of singing. It is to be hoped that Phoebe may smile and shine upon the next occasion of Madame Goddard's honoring Salisbury with a visit. The sooner she does so the better.

L. DE C.

**THE GEOLOGICAL PIANO.**—This curious instrument, on which the inventor, M. Baudre, plays several airs from the *Enchanted Flute*, and other operas, with wonderful accuracy, is formed of two parallel bars about five feet long, resting horizontally on supports at each end. From these bars a series of stones, all of them from ten to twelve inches in length, but the thickest not more than about three inches in diameter, hang freely, by means of tape or packthread, in a horizontal position. They constitute about two full octaves of the upper scale; the sound was metallic, like that of bells, and remarkably distinct. The irregular shape of each key must be considered an important element in its sound, but the delicate musical ear of the inventor is perhaps the most favourable feature in this case, coupled with his extraordinary patience in selecting the very pebbles giving the exact note he wanted. Many hundreds of them must have passed through his hands before he could constitute a perfect octave.—*Galignani*.

**BRUSSELS.**—Arrangements for the opening of the Théâtre-Lyrique with Italian opera, have been made by the manager, M. Gatti. The following singers are engaged:—Mesdames Silvia and Kenneth, Madle. Sarolta, Signors Pancani (tenor), Cresci (barytone) and Sebastian Ronconi (buffo).

**BREMEN.**—At the second so-called Private Concert, the programme included, besides Gade's Symphony, IV, B flat major, together with the overtures to *Coriolan* and *Oberon*, a highly interesting "Divertimento" by Mozart, for two violins, tenor, violoncello, and two horns. Herr David from Leipsic taking the first violin part. The composition consists of six movements: Allegro; Andante con Variazioni; Menuetto; Adagio; Menusto; and Rondo Allegro. Herr David played, also, his own Fantasia on a theme from Mozart, while Signor Salvatore Marchesi sang the air "Vendetta" from Handel's *Alexander's Feast*, and "Aprite un po' gli occhi" from *Le Nozze di Figaro*.

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[December 16, 1865.]

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Furl that banner, for 'tis weary,  
Round its staff 'tis drooping, dreary,  
Furl it, fold it, it is best;  
For there's not a man to wave it,  
And there's not a sword to save it,  
Furl it, fold it, let it rest.

Furl that banner, torn and tattered,  
For the valiant hosts are scattered,  
Over whom it floated high.  
Oh 'tis hard for us to fold it,  
Hard to think there's none to hold it,  
Furl it, fold it, with a sigh.

Furl that banner, furl it sadly,  
Once six millions wildly, madly,  
Deemed it would for ever wave,  
Deemed that foeman's steel could never  
Hearts entwined like their's disperse ;  
Furl it o'er their freedom's grave.

Furl that banner, hands that bore it,  
Hearts that fondly did adore it,  
Cold and dead are lying low ;  
Let it not in dust be trailing,  
While around it sounds the wailing  
Of a people in their woe.

Furl that banner, true 'tis gory,  
But 'tis wreathed around with glory,  
Though its folds in dust now lie ;  
For its fame in history's pages  
Shall go sounding forth to ages—  
Furl it, fold it, 'twill not die.

Furl that banner, softly, slowly,  
Furl it gently, it is holy,  
For it drops above the dead.  
Touch it not, unfurl it never,  
Let it rest there, furled for ever,  
For its people's hopes are fled.

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